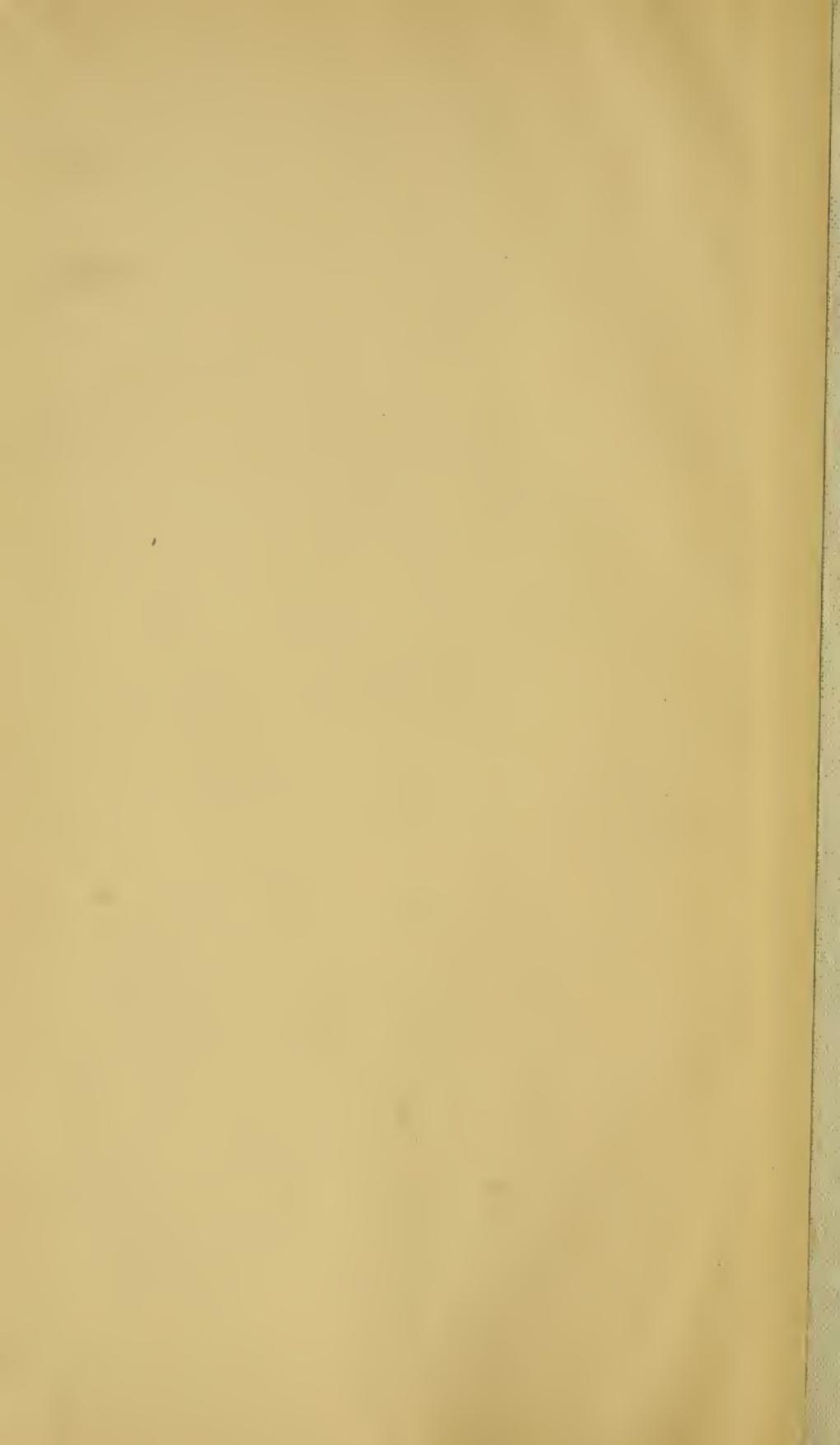


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HANDBOOK OF MARKS ON POTTERY
AND PORCELAIN



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HANDBOOK OF MARKS ON POTTERY & PORCELAIN

BY

W. BURTON, M.A.

AUTHOR OF 'A HISTORY AND DESCRIPTION OF ENGLISH PORCELAIN,' 'A HISTORY AND DESCRIPTION OF ENGLISH EARTHENWARE AND STONEWARE,'
'PORCELAIN, ITS MANUFACTURE,' ETC.

AND

R. L. HOBSON, B.A.

AUTHOR OF THE GUIDE TO, AND CATALOGUES OF, THE POTTERY AND PORCELAIN
IN THE BRITISH MUSEUM, 'PORCELAIN ORIENTAL, CONTINENTAL,
AND BRITISH,' ETC.

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INTRODUCTION

THE ardent collector of Pottery or Porcelain, even when he has long passed his "novitiate," constantly feels the need of a reliable pocket volume containing the authentic and indisputable marks of the pottery and porcelain of the best "collectors'" periods. It has been our aim to supply such a volume in a condensed and practical form. The only marks given in this book are those which are beyond dispute. The arrangement is geographical, the different species of ware being separately treated wherever practicable; but, by elaborate indices, ready reference has been provided to each mark, as well as to each factory. In addition, a condensed account of the important productions of every country prefaces each section of the work. The aim, throughout, has been to render the work as complete and self-contained as such a pocket manual can be; though, in his study, the collector will naturally turn for fuller information to the important histories or monographs, such as those mentioned in the bibliography.

It has been assumed that the collector is acquainted with the broad distinctions of Simple Pottery, Faïence, Stoneware, and Porcelain. The terms are used here in a very definite way.

SIMPLE POTTERY includes all the forms of earthenware whether made from white or coloured clays, glazed with a transparent lead glaze.

FAÏENCE includes all the forms of earthenware, coated with tin-enamel, such as Majolica, Delft, and their related types.

STONEWARE includes the hard, vitrified and impermeable kinds of earthenware, whether Rhenish, English, or Oriental.

PORCELAINS are the translucent and (generally) white forms of pottery.

The porcelains are classified in the customary way, as hard-paste or soft-paste. The hard-paste group includes such well-defined types as the Chinese, Japanese, German, and modern Continental porcelains. The soft-paste group includes all the porcelains in which the fired body is distinctly softer than in the former group. The soft-paste porcelains comprise two distinct varieties, which are of widely different value to the collector.

- A. The soft-paste glassy porcelains (invaluable on account of their quality and rarity), such as those made at Florence (sixteenth century), Rouen (seventeenth century), and the early French and English porcelains (eighteenth century);
- B. The soft bone-paste porcelains, such as the English porcelains made in the later eighteenth and throughout the nineteenth century.

So much attention has been paid to marks that it may be necessary to state clearly the exact value of a mark. Other things being equal, a marked example of any period is more valuable than an unmarked one. But the mark alone must not be considered as the sole criterion of excellence or even market value. Unfortunately since factory or workmen's marks have become general, quite a large proportion of pieces have been sent out without any distinctive mark, especially in bygone centuries. This has been the opportunity of the forger and "faker," and the reader is earnestly warned to be on his guard against their abominable cleverness. The marks which are most difficult to imitate, and are in that respect most reliable, are those which occur under the glaze; as was generally the case before the eighteenth century. During the eighteenth century there was a gradual introduction of marks painted, printed, or stencilled over the glaze, and this practice

has been increasingly followed, with some exceptions, to the present day.

The under-glaze marks are of two kinds : (*a*) those stamped or incised in the body of the ware while it is still soft. These are perhaps the most reliable of all marks, for once made it is very difficult to remove or alter them. They may, however, be so imperfectly formed, or have been so obliterated by the glaze as to be deciphered with difficulty. (*b*) Marks painted under the glaze. This is the most important class of marks, being found on Oriental porcelain, Persian earthenware, European faience, and nearly every kind of European pottery and porcelain. Down to the end of the eighteenth century, practically all under-glaze marks were in blue (the most available colour), and it is only in the nineteenth century, as a rule, that under-glaze marks in black, pink, or green are found. Many of these later marks are printed and not painted. In all the old wares, where not otherwise specified, it may be taken for granted that the mark is painted in blue.

With the introduction of over-glaze, or enamel, colours and gilding in the eighteenth century we get an increasing use of marks in the same style. The fact that these marks are painted over the glaze detracts greatly from their value, for several reasons. Such marks are easily added to any piece of pottery or porcelain, as they can be fired at a temperature that will not seriously impair the previous decoration. Genuine over-glaze marks can be readily removed and a more valuable mark substituted, so that they cannot be regarded in themselves as being so safe and trustworthy as those which occur under the glaze.

The marks themselves consist of factory names, or trademarks as they are called nowadays, the signatures of potters, painters, or gilders, with or without dates and descriptive notes, placed in some inconspicuous place, occasionally in the design, but generally under the base of the piece. Some of them, especially the early ones, afford precise information as to the origin of the piece on which they occur, but others are mere workmen's signs or pattern marks, or numbers which are of little value unless supported by other evidence. The

tendency of many old factories (and some modern ones) to borrow each other's marks, or to adopt signs similar to those in use at some more famous works, is a source of endless confusion which can only be avoided by a knowledge of the wares themselves.

The period covered extends roughly from the Middle Ages to 1850, though a selection of certain modern marks has been included, especially of such wares as are already finding favour with collectors. No attempt has been made to reproduce the exact size of the individual marks, because of the constant variations in size and form of the same painted mark on different pieces. Stamped and written names have been reproduced in Roman and Italic types respectively, except in those cases where striking individuality of script rendered a direct copy necessary. Each new factory, or group of factories, as it occurs is printed in conspicuous type. The dates given for the European wares require no explanation, but in the Oriental sections, with which especial pains have been taken, the dates are those of the actual specimen from which the mark was copied. These Oriental marks cannot be regarded as date-marks when they are mere symbols or benevolent expressions.

Special acknowledgments are due to M. Papillon, the author of the Guide to the Ceramic Museum at Sèvres, for permission to use his complete list of Sèvres Marks; to Professor E. S. Morse, for a similar courtesy with regard to his invaluable Catalogue of the Japanese Pottery in the Museum of Fine Arts, Boston, U.S.A.; and to Mrs. Hobson, for assisting in the compilation of the Indices.

W. B.

R. L. H.

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ABBREVIATIONS USED IN THIS WORK.

h.p. = hard-paste porcelain.

s.p. = soft-paste porcelain.

p. = painted.

pr. = printed.

inc. = incised.

imp. = impressed or stamped.

st. = stencilled.

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ITALIAN MAIOLICA

THE term MAIOLICA is applied in these pages to the decorated Italian pottery made from the fifteenth century onwards, though it is often used to embrace certain kinds of ware to which the name is not strictly applicable, viz. mezza-maiolica, *graffiato* wares, and the later lead-glazed, white earthenwares of the eighteenth and nineteenth centuries.

MEZZA-MAIOLICA is the name given to a common buff earthenware, coated with a wash of white clay (slip), and painted in simple, often crude tints of green, blue, and purplish brown, under a thin colourless glaze. It was the precursor of true maiolica.

GRAFFIATO ware is a mezza-maiolica, with a substantial coating of white slip, which was decorated by scratching or cutting out a pattern through this slip-covering, so as to disclose the buff or red body beneath—colours, if used at all, were usually added in patches or washes—and in any case the ware was finished with a clear, straw-coloured, lead glaze. This, like the painted mezza-maiolica, was a very early type of product, which, however, has continued in use, in the north of Italy especially, to the present time.

MAIOLICA proper was fashioned in a buff ware, more carefully prepared and closer in texture than mezza-maiolica, and is coated with a white, opaque layer of tin-enamel (instead of slip), on which the painter laid his colours: the later and more delicately painted maiolica was finished with an additional thin coat of colourless glaze, applied over the fired colours, like the varnish over a picture. Up to the eighteenth century one firing sufficed for the colours and the tin-enamel, and only such pigments could be used as would stand the full heat of the maiolica kiln. The marks, on wares of this period, are almost always in blue.

Early in the eighteenth century a new process was introduced. The body and its tin-enamel coating were baked and finished first, then the decoration was applied to the fired surface in on-the-glaze colours, which were fixed at a comparatively low heat in the enamelling kiln. From this time marks in various colours on the glaze became common.

The most famous period of true maiolica was from about 1500 to 1560 when the typical decoration consisted of pictorial subjects copied from engravings after the great Italian painters. The marks at the period are often very elaborate, and tell us not only the name of the painter of the piece, but the botega or factory in which he worked, the name of the master under whom he served, and the title of his subject. Hence the frequent occurrence of such words (sometimes in contracted form) as botega, maestro, vasaro (potter), pictor, fatto (made), fecit, pinxit, etc. On the lustred wares of Diruta and Gubbio the mark is usually in lustre. Maestro Giorgio Andreoli of Gubbio (*q.v.*) was famed for his skill in the production of lustres, especially ruby lustre, and the potters of other towns sometimes sent their pieces to Gubbio, after they had been painted and fired, to be embellished with lustre by Giorgio. Such pieces bear Giorgio's mark in lustre, in addition to the mark or signature of the original painter, which is in blue.

ITALIAN PORCELAIN

THE earliest Italian porcelain, of which marked examples are known, was made at Florence under the patronage of Francesco Maria di Medici in the last half of the sixteenth century, and is called "Medici Porcelain." This "Medici" porcelain owed its translucence to the glass used in its preparation. It is among the rarest of ceramic treasures, and an authentic specimen is worth many times its weight in gold. Nothing more is heard of Italian porcelain until about the middle of the eighteenth century, when the rage for porcelain manufacture was at its height in Europe.

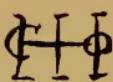
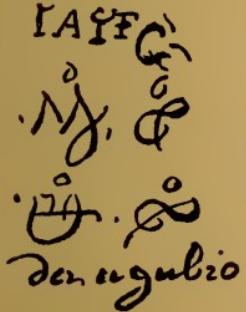
Hard porcelain in imitation of the celebrated Meissen porcelain, as well as soft-paste porcelain, was then made at Venice successively

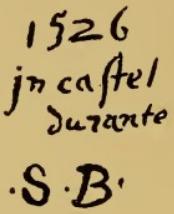
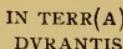
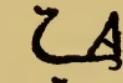
by Vezzi, Hewelche, and the Cozzi family. The more famous porcelain made at Doccia (1737 onwards) was a soft paste during the early years of the factory, but a hard paste was made afterwards, and the same may be said of the royal factory, started at Capo di Monte in 1743, and subsequently transferred to Naples. At Treviso and Vinovo another kind of porcelain, containing silicate of magnesia, was produced for a few years at the end of the eighteenth century. This ware has a yellowish waxen appearance, and is peculiar to certain Italian and Spanish factories.

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Graffiano Ware Citta di Castello or Perugia c. 1520 G.F.F. 1560 PI GIVLIE A SFORZZA		Caffaggiolo or Faenza c. 1500
M. F.	c. 1650		.. c. 1510
IOHANNES. ANTONIUS. BARNABAS. CUTIUS. PAPLÆNSIS	1676 and other members of the Cuzio family at Pavia	
1734 la 26 marzo Pavia			.. c. 1510-20 (Monogram of P.L.A.T.)
	Maiolica proper Tuscany		.. 1515-20
	Caffaggiolo or Florence 1491		.. 1500-20
	Florence 15th cent.		? Caffaggiolo 1507
	Caffaggiolo c. 1500		Caffaggiolo
	Caffaggiolo		? ..
	..		1500-20
	Faenza c. 1500		

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
O PP	Caffaggiolo c. 1520	A C	Caffaggiolo c. 1550
+ P	1513	S G In Galiano Nell' anno 1547	In Galiano, a hamlet near Caffaggiolo
S R	1513-21	A F	
R S		VRATE Beluna fata in monte	The Rape of Helen, made in Monte (a hamlet near Caffaggiolo)
In Caffaggiolo	in a panel on which is a cupid		
GONELA	c. 1520	fata i Siena da m ^o benedetto	Siena Maestro Benedetto c. 1510-20
X		F I	c. 1510
		I P	

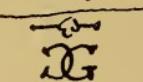
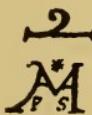
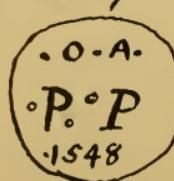
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Siena <i>Ferdinando Maria Campori Senese dipinse 1733</i>		Pesaro c. 1510
	? F. Campori		
PISA	Pisa 16th century		1500-10 (Pessaro or Faenza)
RAFAELLO GIROLAMO FECIT MTE. LUPO 1639	Montelupo		
	Dipinta Giovinale Tereni da Montelupo		? Pesaro
F. P. Asciani	Asciano 1600		"
F. F. D. FORTUNATUS PHILLIGELLUS P. ASCIANI	1578		"
	<i>in la botega da mastro Girolamo da le Gabice</i>		"
	<i>In Pesaro</i>		
	<i>Fato in bottega di Mastro Gironimo Vasaro I. P.</i>		I. P.=Jacomo pinxit, Jacomo was son of Girolamo
	<i>Terencio fecit in la bottega di Mastro Baldessar Vasaro da Pesaro</i>		1550

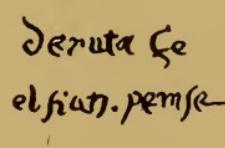
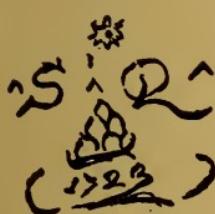
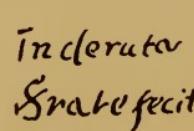
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
1548 <i>di Maestro T.</i>	Pesaro		Gubbio
I. S.	Terencio		Giorgio's mark is sometimes accompanied by a head, a vase, a merchant's mark, etc.
<i>C:Ca pesaro 1765 Pr. p. L:</i>	Casali and Caligari, painted by Pietro Lei		
F. F.	? Francesco de' Fattori 18th cent.		
	Gubbio		
	1490-1500 ? Gubbio		? Salimbene, brother of Giorgio
	? Gubbio		"
			c. 1530
	c. 1525		N is supposed to contain the letters VIN, and to be the monogram of Vincenzo, son of Giorgio
Marks of Maestro Giorgio Andreoli whose dated works range from 1501-41			
			
			
			Other initials, e.g. D, M, occur in Gubbio lustre

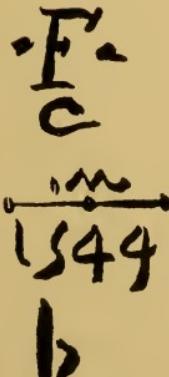
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Pesaro or Gubbio c. 1480		Castel Durante c. 1520
	? G. A. for Giorgio Andreoli c. 1540		
	Probably for M° Giorgio		
<i>In gubbio ♀. mano d mastro prestino</i>	Prestino fl. 1536-57		1532
			
	Carocci, Fabbri, & Co. 19th cent.		
		<i>P. Mastro Simono in Castelo Durate</i>	1562
<i>facta fu i Castel durati zona maria vrō</i>		S.	1580
Castel Durante.		G. S.	c. 1530
	Giovanni Maria, potter 1508	F. R.	
			
<i>Ne la botega d Sebastianiano d Marforio</i>	1519	H. R.	in scrolls
		<i>Hipollito Rombaldoni d Urbania pinse 1647</i>	Urbania =Castel Durante

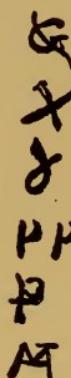
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Urbino monograms of Nicola Pellipario, also called Nicola da Urbino, who came to Urbino in 1519 and worked in the botega of his son Guido Fontana. He died about 1550		Urbino Orazio Fontana
			? Orazio Fontana
		FATTO IN BOTEGA DE M° ORATO FONTANA	
			Flaminio Fontana 1583
		SFORZA. D. P.	1567
	1528 Fontana family	<i>frā Xanto. A. da Rovigo i Urbino pī</i>	Francesco Xanto Avelli da Rovigo whose signed works range from 1530-42
	fatte in Urbino in botega de M° Guido fontana vasaro	<i>F. Xāto. A. Rouig: i Urbino.</i>	
	nella botega de M° Guido durantino in Urbino. 1535		The words, <i>istoria</i> , <i>nota</i> , or <i>fabula</i> , and a description of the subjects occur on pieces painted by a pupil of Xanto
	L.V. on a dish attributed to Orazio Fontana		
	Monograms of Orazio Fontana fl. 1540-71	<i>F.X.A.R. piltor</i>	
		<i>istoria</i>	
		<i>nota</i>	
		<i>frācesco durantino</i>	Francesco Durantino c. 1544

ITALIAN MAIOLICA—URBINO

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Urbino		Urbino
<i>Francesco Duratino Vasaro A mōte Bagnolo d' Peroscia</i>	1553 Probably at Bagnara, a village near Perugia	1549 	? Caesari Cari 1536-51
<i>In Urbino nella botteg di Francesco de Si Luano</i>	1541 =Silvano	SAM	? Simone di Antonio Mariani
<i>fato in Botega de Guido Merlino</i>	1551	GBF	1630 uncertain
<i>Gironimo Urbin fecie 1583</i>		Puertas F · G ·	1654 ..
<i>gironimo et tomaso</i>	1575		
FGC	in scrolls c. 1580	<i>Pompio</i> O. F. V 1590	
	by the same artist	G. L. P	1667 ..
	1542 uncertain	<i>Urbini Patana fecit</i>	1584 The Patanazzi family
GOBO	1531 ..	ALFONSO PATANAZZI FECIT URBIN	1606
	"	P	in a shield
	"		
	with initials and date EFB	URBINI EX FIGLINA FRANCISCI PATANATII	1608
	1594	<i>vincentio patanatai de anni 12</i>	by Vincenzo at the age of 12 in 1619
	c. 1540	E. B.	School of the Patanazzi
			

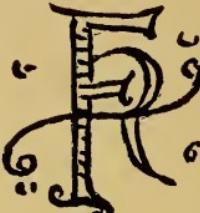
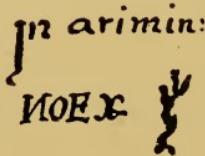
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<i>Fabrica di Maiolica fina di Monsieur Rolet in Urbino . . . 1773</i>	Urbino		Diruta
<i>Citta Borgo S. Sepolcro Mart. Roletus fecit</i>	at Borgo San Sepolcro 1771		with the words IN DERVTA 1544
<i>Bar Terchi Romano in S. Quirico</i>	San Quirico D'Orcia Bartolomeo Terchi worked also at Bassano (q.v.)		El Frate pinse (= painted it)
	Bar : Terc Romano		
I.DERVTA G.	Diruta		
N	1505		1545
CB	1480		
T	? Diruta		
CDL		G. V.	Probably Giorgio Vasaio
<i>fran^{co}. Urbini i deruta</i>	1537	<i>Antonio Lafreri In Deruta</i>	1554

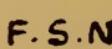
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<p>1771 FABRICA DI MAIOLICA FINA DI GREGORIO CAS ELLI IN DI RUTA</p>  <p>B</p> 	Diruta	<p>IO SILVESTRO D'AGELO TRINCI DA DERVTA FATTO IN BAGNIOREA 1691</p> 	? in village of Bagnara (see p. 10)
	with lustred scrolls	<p><i>fabriano</i> 1527</p> 	Fabriano
	c. 1560 ? Diruta	<p>IFR VITERBIEN</p> 	Viterbo
	"	<p>IN VITERBO 1544</p>	on a ribbon

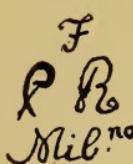
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<i>1579 fatto in bottega da Antonio da Casteldurante in Roma</i>	Rome		Faenza 15th century marks
FATTO IN BOTEGA DE M. DIOMEDE DURANTE IN ROMA	1600		
FATTO IN ROMA DA GIO PAULO SAVINO			Faenza or Florence 1460
ALMA ROMA 1623			Faenza or Caffaggiolo 1490
	on porcelain biscuit and white pottery figures 1790-1831		On pavement tiles in the Church of San Sebastiano, Venice, 1510.
G. VOLPATO ROMA			Faenza 1510-20
PETRUS ANDREA DE FA BOLOGNI BETINI FEC 1487	Faenza Signatures on pavement tiles at Bologna in the San Petronio		? Betini family
			others assign these marks to Castel Durante

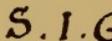
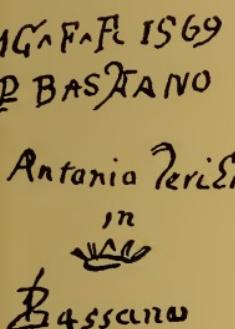
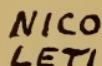
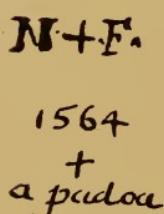
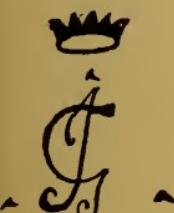
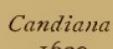
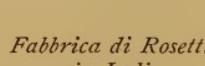
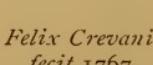
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Faenza		Faenza
	c. 1520		Casa Pirota c. 1525
			c. 1525
			1531
	The Casa Pirota factory		this mark also occurs with the letter S
	1530		c. 1520
	c. 1530		c. 1525
	c. 1525		
	c. 1520		
	1527		c. 1540

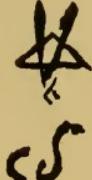
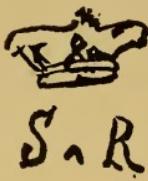
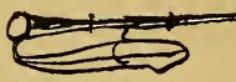
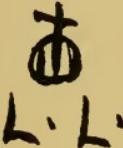
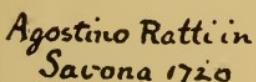
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
MFF	Faenza	B.M.	Faenza
X	c. 1530	Baldasara manara faentine	Baldasara Manara. 1534
F.	c. 1525 (? Casa Pirota)	AP	? Faenza c. 1500
P.	1533	M	1527
AF, L	? Mark of M. Vergilio 1560	S	
VR-AE		P	
Y	1550	A	
ANR	with the word FAENZA	T	Perhaps the mark of the Atanasio factory in Faenza
X	? Faenza c. 1525	R	1508
SM 1506		R	1520-30
B.M.F	Baldasara Manara Faentinus (or fecit) c. 1530	Ennius raynerius FF	Ennius Ray- nerius Faentinus faciebat 1575
		E	1583
		M	also inscribed Giovano Brana di Parlerma 1546 in faenza

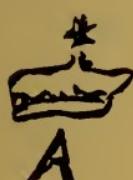
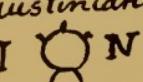
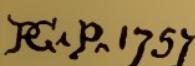
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Faenza		Forli
<i>fato in faienze in Botega di M° fran.</i>	1556	<i>I la botega da M° Iero da Forli</i>	
<i>Io Ant Romanino Cimatti de Favesc</i>	1556 Cimatti or Cimani		
<i>Zacharia Valaressi 1651 in Faenza</i>			Faenza or Forli c. 1510
F B F	Francesco Ballanti 18th cent.		
R B F	Benini fabrique 1777-8	AF.I(n)FOR(l)I	
		RAVENA	Ravenna
Forli			
		<i>Thomas Masselli Ferrarien fec</i>	Ferrara
		<i>in Rimino 1535</i>	Rimini
			1535
	1485-90	<i>Julio da Urbino in botega de mastro alisandro in arimino</i>	1535
		<i>In Venetia in Cōtrada di Sta Polo in botega di M° Ludovico</i>	Venice
	1523		

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Venice ? Mark of M° Ludovico c. 1540		Venice Marks of the Bertolini factory c. 1753
<i>Io Stefano Barcella Veneziano Pinx</i>			
<i>M° Jacomo da Pesaro</i>	In Sto Barnaba in Venice 1542		
<i>Guido Merlingo Vasaro da Urbino</i>	In San Polo in Venice 1542 1543		c. 1750
<i>AOLASDINR</i>			Probably Venetian Marks 18th cent.
<i>M° Francesco da Castel Durante</i>	In Sa Thoma in Venice 1545		
<i>at 1545</i>	"		
<i>in venezia in chastello</i>	1546		
	1571-1622		
<i>Zener domenigo da Venecia</i>	1568		
<i>Baldantonio in Venecia</i>	1551		
<i>Barisilio</i>	1587		
<i>Jacomo Vasellaro</i>	1593		
<i>R. da Madre Suor Zuana</i>	1596		
<i>D. M. SEIMO</i>			
<i>G. L. P. 1667</i>			

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<i>Giovani Batista da faenza in Verona M</i>	Verona 1563	1737 <i>Fabbrica de Torino</i>	Turin
	Milan Pasquale Rubati 1762 —		Rosetti factory 1629 Uncertain Turin marks
	clilano F 4 C	T. T.G. Borgano Eredi Imoda Luigi Richard e C.	c. 1823
<i>Mila°</i>	Pavia	GRATA PAGLIA FE : TAVR :	
	G.A.O.F 1708		Vinovo
	M A M	Mark of Vittorio Amadeo Gioanetti c. 1776	
	c. 1710	M. M.	Mondovi
	Turin	B G	Benedetto Musso 19th cent.
	Arms of Savoy under a crown	M A	Giuseppe Besio
<i>Fatta in Torino</i>	1577		Annibale Musso

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
D.O.N. P.A.R.I.S.T.O.E.D. A.T.R.A.V.I.S.I.O.	Treviso 1538		Nove G. Baroni Early 19th cent.
S. M. 1595	Bassano ? Simone Marioni	 	1750
	Antonio Terchi		Padua
	Bartolomeo Terchi (See p. 11)		1563
	mark used by Terchi		c. 1555
	mark used by Manardi, late 17th cent.		Candiana On imitations of Turkish faience
	Manardi at Bassano		Lodi
	incised		
	Giovanni Battista Antonibon		
	Early 18th cent.		

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Savona Mark of Siccardi c. 1700 also a star of five points		Savona S. Rubatto
	18th cent.		Mark of Chiodo c. 1667
	? Girolamo Salomini		Mark of Bartolomeo Guidobono
	Luigi Levantino c. 1670		Mark of G. Salomone
	Mark of Levantino also on piece dated 1751	 	Mark of Pescetto, also three fishes. Falcon, mark of Folco
			1729
	with signature of A. Ratti		Siccardi (see above)

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<i>M. Borelli</i> A. S. 1735	Savona Borelli factory		Castelli = Bernardino Gentile fece
Jacques Borelli	1779	<i>Bernardino Gentile</i>	1670
	Albissola	C. G. P.	Carmine Gentile pinxit
	Naples	<i>G. Rocco di Castelli</i>	1732
	Marks of F. Brandi 1654	<i>Capelletti</i>	
	Carlo Coccore se	<i>Fuina</i>	
	1784	<i>Luc. Anto Ciañico</i>	
	Del Vecchio Naples 19th cent.	<i>Math. Rossetti</i>	
	Castelli	<i>Giustiniani</i>	Naples 1760 to present day
C. A. G. pi.	Carl Antonio Grue 17th cent.	I  G 	
D. Francisci Antonii Xarerii Grue	1735		
L. G. P.	Liborio Grue († 1776)		Mark of Cantigalli of Florence
	Saverio Grue († 1799)		Modern
	One of the Grue family		

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Uncertain marks ? Diruta or Viterbo 1600-20		Marks on porcelain made at Florence under the patronage of Grand Duke Francesco Maria, who died 1587
- II -	? Urbino		The first represents the cupola of the Cathedral of Florence:
1540			
TÆ			
1547			
ESIONE			
ITZ			
1552			
* S. v A *	Name of an artist of Citta S. Sepolcro, whose design was copied on a plate		
GEO BATA MERCATI 1649	? Monograms of the same		On a plate which has also the first mark
	? Castelli		All are painted in blue under the glaze
Fabrica di Bonpencier			

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Venice Marks of the Vezzi factory 1719-40 h.p. and s.p. p. in blue		Venice Cozzi factory p. in red
	p. in blue		also with initials G. M.
	p. in lake		
<i>Ludovico Ortolani Veneto dipinse nella Fabrica di Porcelana in Venetia</i>			
<i>Ven A. G. 1726</i>	p. in red		? Venice or Le Nove
			Doccia Factory founded by the Marchese Carlo Ginori in 1735 and con- tinued to the present day N.S. = Niccolo Sebastiano p. in blue In a circle initials of Fanciullacci
<i>Iacobus Helchis fecit</i>	1758-63 h.p.	P.F	
<i>Venezia Fab' Geminiano Cozzi</i>	The Cozzi factory 1764-1812 p. in red s.p.	GINORI	s.p. at first h.p. afterwards

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Le Nove 1762-1825 The star mark sometimes ascribed to Doccia p. in red and blue s.p.		Capo di Monte (Naples) The factory was removed to Naples about 1771. These marks are after that date. s.p. till c. 1780. Marks p. in blue and inc.
	Cf. marks on Le Nove pottery on p. p. in gold		
F.F.	Treviso s.p. Fratelli Fontebasso p. in gold s.p. also with initials G.A.F.F.		Cypher of King Ferdinand p. in red
			Incised on figures : names of modellers
TR			
	Vinovo 1776-1815 "hybrid porcelain" p. in grey p. in black		and other forms of the fleur-de-lys : supposed to be early Capo di Monte marks, but probably Madrid (see p. 91) p. in blue
1776			Giustiniani factory (see p. 21)
	p. in grey and inc.		
	Dr. Gioanetti (see p. 18)		? Vicenza
DG	p. in gold		
Caranus pinx.		ESTE + 1783 +	? Este s.p.

GERMAN POTTERY

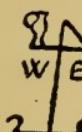
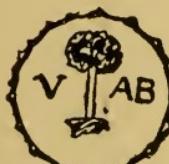
A NUMBER of potters in Germany and Switzerland from the sixteenth century onwards were engaged in the manufacture of elaborate stove-tiles, usually ornamented with reliefs in sunk panels and coloured with slips, glazes, and tin enamel ; brown, yellow, green, blue, maganese purple, and white were the principal colours used. The manufacture of tin-glazed faïence after the Italian and Dutch styles was common in most parts of Germany in the seventeenth and eighteenth centuries ; and a certain amount of slip-decorated and graffiato earthenware was made in South Germany, at Gennep in Luxembourg, and at Schaffhausen in Switzerland, in the eighteenth century.

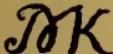
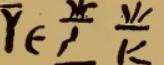
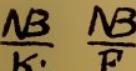
In the Rhenish provinces a large stoneware industry developed in the sixteenth century at Siegburg, Raeren, Cologne, Frechen, and elsewhere, and during the two following centuries at Grenzhausen in Nassau. The typical Rhenish stoneware varies from white to freckled brown, and is ornamented with panels in low relief made in moulds and applied, as well as with stamped and incised decoration : the ware was glazed with salt, and sometimes coloured with patches of cobalt blue and maganese purple. The cutting of moulds for the reliefs was an important branch of this industry, and most of the marks are those of the mould-cutters, and appear in relief in the panels. Bottles with a bearded mark on the neck, known as Bellarmines or Greybeards, are the commonest specimens of Rhenish stoneware. The tall, tapering tankards of white Siegburg ware are among the best examples of this class. Another variety, made chiefly at Kreussen, is heavily painted in enamel colours.

GERMAN PORCELAIN

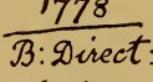
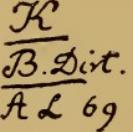
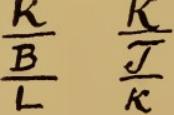
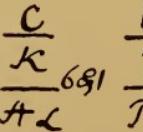
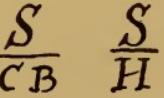
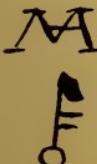
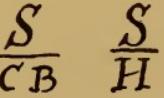
THE secret of true or hard-paste porcelain, after the manner of the Chinese, was discovered about 1707 at Dresden by J. F. Böttger, an alchemist, in the employ of Augustus II. of Poland, Elector of Saxony. He discovered about the same time the method of making a fine red stoneware, now known as Böttger ware, but called by him red porcelain. This ware was finished by polishing on the lathe, or covering with a black glaze and enriching with gold and silver ornament or engraving. Böttger and his secrets were transferred in 1710 to Meissen, where he started the celebrated Meissen porcelain factory under strict surveillance. The process, however, could not be kept hidden, and escaped workmen carried the secret first to Vienna and afterwards to all parts of Germany. Factories sprung up in one principality after another under the protection of the ruling houses, who vied with each other during the eighteenth century in the production of true porcelain. All the German porcelain is hard paste, varying in fineness according to the sources of the porcelain clay. The finest material was obtained from Aue in Saxony, and a coarser earth mined near Passau produced the greyer and inferior wares made in the Thuringian factories at the end of the eighteenth century. Each factory had its distinctive mark usually painted in blue under the glaze, though among the minor factories, particularly those of the Thuringian district, there was a tendency to use marks suspiciously similar to the Meissen crossed swords. The latter mark is sometimes found with one or two cuts across it: this signifies that the ware was faulty and rejected by the Meissen factory as unfit for decoration, and any ornament on pieces so marked must have been added elsewhere.

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
R. A. 1589	Marks on stove tiles	L	1589
ADAM VOGT 1626	Augsburg	P V 1605	Peter Vlack
HANS KRAUT	Villingen 1578	B M 1577	Raeren Baldem Menneken
	"	I M 1578	Jan Menneken
CW 1582		I E 1576	Jan Emens
	1550	E P E K 1584	
	Siegburg	E E 1586	
	Marks of the potters and mould carvers	G E 1590	Georg Emens
B K 1557	Bertram Knütgen		Jan Emens 1587 and "merchant's mark"
M P D 1551		D P 1591 R	D. Pitz Raeren
L W 1573		ENGEL KRAN	1584
I M	1573	H H 1595	Hans Higler
C F	"	H K 1600	
I V S	"	I K	
	Monograms of this kind are known as "merchant's marks"	I M 1601	
CK, PK	Christian and Peter Knütgen	I T 1623	
		H B	Baldems family 17th cent.
		I B	

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
I A	Raeren Jean Allers	M 1597	Höhr-Grenz- hausen in Nassau
M H	Melsior Honckebour	W F S	
G B		L W	
W.E. W.A. D.P.		K B L Höhr	18th cent.
	? Willem Emens	<i>Johannes Mennechen</i> Höhr 1790	
	? Willens		Grenzhausen modern
L W		M P	Bouffiox ? Pierre Morfroy
<i>A. Ernst</i>	? Raeren	J R	Jean Rifflet
<i>J. Ernst</i>		J B	Jean Bertrand
		J A	Jean Allers
	? , ,	  	Cologne 17th cent.
	? , ,	I V	Kremer 18th cent. pottery
A C	On Saxon wares	H M	Kreussen Vogel
A M		G. L. M. E. L.	1628
		M M C	"
		M J W C	"
		GEORGIUS VEST	1603

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
CASPAR VEST 	Kreussen Stoneware	G. F. GREBNER <i>Glüer 1723</i>	Nuremberg 1720
HANS CHRISTOPH VEST	1600	Johann Sebalt Franz	
ADAM SCHARF	1644	T	
MATTHÆUS SCHRÖNVOGEL ZU BASSAU	On ware made at Passau 1638, in the Kreussen style	Stebner	1771
	Nuremberg maiolica 1583	IOH : SCHAPER	1665 a decorator
HERR CHRISTOPH MARX	1712	I \$	J. Schaper
JOHANN CONRADT ROMEDI	..	M. Schmid 1722	a follower of Schaper
<i>Ströbel:</i>	In the Marx factory 1730	J L F	1688
B			"
N. Pössinger	1725		? Memmingen in Swabia.
	? Kordenbusch		c. 1560
G. Kordenbusch		Künnersberg	
J. G. K.			? Kunersberg in Würtemberg
B. K.			17th and 18th cent.
K.			
G. K.			
 K:			Schreitzheim near Ellwangen founded by Wintergurst early 18th cent.
			
			

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<i>Matthias Rosa in Anspath</i>	Ansbach late 17th cent. style of Rouen and 18th cent.	ANTONIO CARDINAL, GERRIT LONNE, PETER MENTEN	Gennep (in Luxembourg) 18th cent. Graffito ware and slip ware
	? Arnstadt or Ansbach		names and initials of potters
<i>Pinxit F. G. Fliegel Arnstadt 1775</i>	Arnstadt 18th cent.		
	Gögglingen near Augsburg c. 1700, style of Savona		Höchst 18th cent. (see also p. 35) faience
<i>gögglingen</i> HS	Bayreuth 1728-35		
<i>Baijreuthc K Flu.</i>	Knötter (1728-40)		
BK <hr/> C			Marks of Zeschinger, who sometimes signs his full name
BP BP	Pfeiffer (1728-40)		
	17th cent.		
	Gennep 1770		
ANTONIUS BERNARDUS VON VEHLEN			
PM WM	? Gennep 1715		? Höchst or Dirmstein
			Damm near Aschaffenberg, c. 1825
			Flörsheim 1781

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Frankenthal Hannong 18th cent.		Hamburg c. 1680
			
	Mainz 18th cent.	<i>Johann Otto Lessel sculpsit et Pinxit Hamburg 1756</i>	
		 <i>Kiel</i> <i>Buchwald Director</i> <i>Abr: Leihamer fecit</i>	Kiel 1769
	Marburg	 <i>B: Direct:</i> <i>A: fec:</i>	
	Poppelsdorf 18th cent.	 <i>B. Dist.</i> <i>A. L. 69</i>	
	Bonn	 <i>L</i>	
	Hanau (1661-1805) H. Bally (1680-90)	 <i>K</i> <i>681</i>	
	Van Alphen	 <i>C.B.</i>	
	? Hanau	 <i>R</i>	
		 <i>H</i>	Schleswig (1775-1819)
		 <i>R</i>	Rambusch 1753-1801

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
$\frac{O}{E}$ $\frac{B}{M}$	Eckernförde 1767 OEB = Otto, Eckernförde, Buchwald		Lesum Vielstich (1755-94)
$\frac{E}{B}$ $\frac{A}{L}$	Stockelsdorff Buchwald 1773	$\frac{VI}{E}$  MB	Minden 18th cent.
$Hoff$ $\frac{B. dir}{C fixit}$? Hadensee or Stralsund	CC C	Kellinghusen 18th cent.
\uparrow $*$	Stralsund N.E. Prussia 1768	KH M	
w g		$F. Pahl:$	1796
4		FD BS	Fulda (1740-58)
$X-E$ W 22		FD	
$X-E$		B	Berlin 1771, Lüdicke
$F \frac{2}{7} 68$ $P: F:$ $Flor$		P	Potsdam 1770
$M-E$ $\frac{20}{1} 68$	(this mark also assigned to Marieberg, Sweden)	F	Frankfort (on the Oder) 1770

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Meissen Marks incised on Böttger's wares 1707-1719		Meissen “ Caduceus ” mark, properly the rod of Æsculapius. p. in blue and purple 1727-35
			Cypher of Augustus II. of Poland, Elector of Saxony. p. in blue and purple 1725-40
<img alt="Incised circle with vertical strokes			

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Meissen K. H. C. W. = Königliche Hof Conditorei, Warsaw (Royal Court Confectionery). p. in purple		Meissen
 <i>K.H.C.W.</i>			The dot used mostly from 1756-80
 <i>K.P.M.</i>	Königliche Porzellan Manufactur. p. in purple 1723-30		The star used during the directorship of Count Camillo Marcolini and a few years after 1780-1816
 <i>B.P.J.</i> <i>Dresden.</i>			
	Impressed : very rare		J. J. Kaendler Sculptor and modeller 1731-56
			Workmen's signs impressed or painted, painters' and gilders' marks
			A pheasant, in gold
 <i>C. F. Herold</i> <i>invt: et fecit a meissē</i> 1750		 <i>Lauche fecit</i> <i>Dresden</i>	Loehnig pinxit. p. in purple painter's name

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
K	Meissen Kretzschmar or Kohnberger		Ansbach
E	Eggebrecht		p. in blue
L	Lindner		
Mö	Möbius		
B	Berger		
H	Hammer or Hempel		
<i>IAW</i> <i>Zwirg Zwirg</i>			Arms of Ansbach
<i>Busch 1749</i>			Bayreuth
<i>W</i>			p. in grey
<i>B 1726</i>			Jucht, a painter. p. in blue
			? Bayreuth p. in grey
			Höchst
			1746-96 p. in blue or colours, or impressed.
			Marks of Zeschinger (see also p. 30)

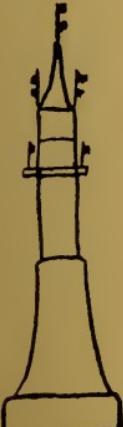
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Höchst p. in blue		Frankenthal
	Joseph Schneider imp.		Cypher of Carl Theodor, Elector Palatine. p. in blue
	Mark of a figure repairer (<i>not</i> Melchior)		? Frankenthal. p. in lilac
	Damm (see p. 30) where the Höchst moulds were used from about 1840		? Von Recum c. 1800
	Fürstenberg 1750-c. 1850		Nymphenburg 1754 to present day
	p. in blue		Arms of Bavaria imp.
	Horse of Brunswick imp.		Frankenthal 1755-c. 1800
	Frankenthal 1755-c. 1800 Lion of the Palatinate and monogram of J. A. Hannong p. in blue		p. in blue
	Paul Hannong		imp.
			= Churfürstliche Hof Zehrgaden (Electoral Court Store-room) p. in brown

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<i>C. H. Conditorej</i> 17 1771	Nymphenburg =Churfürstliche Hof Conditorei (Electoral Court Confectionery). p. in brown		Berlin (1750 to present day) Initial of Wegeli (1750-57)
<i>C. H. Silberkamer</i>	„ plate-chamber		Gotzkowski (1761-63). p. in blue
	Arms of Bavaria. p. in blue		Sceptre of Elector of Brandenburg 1763-1837: with dots Jan. 1837. p. in blue
	imp.		P. with sceptre and eagle from 1832 Königliche Porzellan Manufaktur
<i>Amberg. 1774</i>	Name of an artist. p. in lilac		1834-1844
	Ludwigsburg 1758-1824 Arms of Württemberg, 3 stags' horns. p. in blue		In red and brown (1823-32) in blue (1844-1847)
	L.		1847-49. And with sceptre (1849-50)
	Stag's horn from the arms of Württemberg.		The eagle also used by Schuman of Moabit with his name from 1832
	Cypher of Charles, Duke of Württemberg. p. in blue		From 1870
	F R, cypher of Frederick I, King of Württemberg (1805-16). p. in red.		From 1882. Seger Porzellan
			Painter's mark in blue 1803-10, in red 1821-23

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Kelsterbach c. 1760-72 H D = Hess Darmstadt. p. in blue		Closter Veilsdorf 1765-c. 1825 Arms of Saxony. p. in blue
	Limbach (Thuringia) 1762 onwards. Crossed Ls used at Limbach and Grosbreitenbach till 1788. p. in blue		c. 1787
	Limbach		c. 1783
	Trefoil (seal of G. Greiner) used at Limbach and Grosbreitenbach from 1788 onwards and at Ilmenau		Also the cross swords of Meissen
	Factory of Grosbreitenbach, dates from 1779 to present day. inc.		Gotha (1767 onwards) 1767-1790. p. in blue
	Wallendorf c. 1778 p. in blue		c. 1805. Mark of Rotteberg the director
	"		St. in red (? rebus for Henneberg)
	"		? Gotha or Gera
	Volkstedt 1762-87 used hayfork (from arms of Ruddstadt), and cross swords		Ilmenau 1777-1788. p. in blue
	Mark of Nonne at Volkstedt 1787 onwards. p. in blue		1787
	"		c. 1800
	"		1788-92
	N & R		Nonne and Roesch c. 1800

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
R	Rauenstein 1783-1860. p. in black	P G	Baden Late 18th cent. p. in gold
R-n	c. 1787. p. in blue	S. s.	Schlaggenwald (Bohemia) 1792 onwards
X	Modern mark	L & H	Lippe and Hesse. p. or stamped
R-n	Gera c. 1780		Thun-Klosterle 1793 onwards
G	Cf. Gotha	K	p. in blue
G		K	
G		K	
X	? Sitzerode	TK	
S	Fulda 1768-c. 1790 Fürstlich Fuldaisch. p. in blue	K	
	Cross from arms of prince-bishop of Fulda	P	Prague imp. 1793 onwards
	p. in black ? Fulda	P	Teinitz Witby 1793 onwards imp. (Pottery)
		W	Giesshübel (by Karlsbad) 1793 onwards. BK imp. since 1815
F	Potschappel (near Dresden) T for Thieme. 19th cent.	↑ ↓	Dalwitz 1804 onwards imp.
T		B K	
		D	
		FF	
		D	
		F & U	
	Uncertain marks	Tannova	Kodau (Karlsbad) 1810 onwards imp.
	E M		

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Altrohlau (Karlsbad) from 1813 onwards imp.		Vienna (1718 onwards) Austrian shield used from 1774 in blue, and after 1827 impressed. Since 1784 last two numerals of the date are often impressed as well
AN	A. Nowotny		
	Elbogen 1815 onwards. p. in blue till 1833, and then imp. Haidinger brothers		
			Antonius, Anreiter, painter
	Budau 1825 onwards mostly p. in blue		
			I. A. Bottengruber who also painted in his own establishment in Breslau. (See p. 35)
AL			
	Schelten 1820 onwards P for Palme imp.		
XI			Herend in Hungary 19th cent. Celebrated for copies of Oriental, Sèvres, Capo di Monte, and other porcelains. Imp.
CF	Pirkenhammer Carl Fischer c. 1840 imp.		Hollitsch faience and earthenware 1743-1827
F & B	Fischer and Reichenbeck		
F & R	Klum imp.		
KLUM			
Neumark	Neumark		
Klentsch	Klentsch		
W HARDMUTH	Budweis The last four from about 1820 imp.		and other initials combined with H

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
+S SB	Salzburg 1736-1815 faience	ZSOLNAY PÉCS	Fünfkirchen (Pécs) W. Zsolnay 1855 onwards (lustred wares)
JM	Moser 1736-77	3 JM	
P	J. Pisotti 1777-1814		The Hague Modern porcelain works in the suburb of Rosenburg den Haag
JP PJ	Gmunden 1740-1820 J. Reinthal	Rosenburg den Haag 1574	
REINTHAL	E. Föttinger		
IR.	Auspitz		
EF 1812	Frain late 18th cent		
M.K. 1634	Znaim Klammerth 19th cent.		
			Mettlach Villeroy and Boch. Mark on modern pottery (See p. 51)
			Limoges Marks of Haviland and Co., an American firm of porcelain manufacturers
			Mark on modern Italian majolica

THE NETHERLANDS, SCANDINAVIA, RUSSIA, SWITZERLAND, AND ALSACE-LORRAINE

THE tin-glazed earthenware made at Delft in Holland is so celebrated that the word delft has come to be used as a generic term for the stanniferous wares of the North of Europe. Though the use of tin glaze was understood in the Netherlands at least a century earlier, it was about the year 1600 that the manufacture developed in Delft. The processes used at Delft were in most respects similar to those of the Italian maiolica potters (see p. 1), but the results were very different owing to the divergent styles of decoration affected in the two countries. The object of the potters of Delft was to make a ware resembling blue and white Oriental porcelain. Hence the predominance of Oriental forms and of blue painting after the style of the Chinese. Towards the end of the seventeenth century coloured ornament in "Old Japan" style came into fashion, and still later enamel painting on the glaze was adopted. The marks of the earlier wares are usually in blue: the coloured specimens were often marked in colours or gold. The marks are as far as possible grouped in factories each of which had its sign, like an inn, *e.g.* The Three Bells, The Flower Pot, The Claw, etc. The remaining marks are arranged chronologically, the last being that of Jan Van Putten & Co., with whom the old Delft industry may be said to have ended in the first half of the nineteenth century, though imitations of the old wares are made at this day. The manufacture of tin-glazed wares showing the influence of Delft spread rapidly over the North of Europe; England, Scandinavia, and the North of Germany numbered many factories, while in France the manufacture became national and developed a character of its own. The tin-enamelled wares died out gradually owing to the improvements in the making of porcelain and the cheaper and more serviceable

English earthenwares invented in Staffordshire at the end of the eighteenth century.

A red unglazed ware after the manner of the Chinese "buccaro" was made in Holland by de Milde and de Calve early in the eighteenth century.

A few hard-paste porcelain factories were established in Holland and Belgium towards the end of the eighteenth century, and an important manufacture of soft-paste porcelain, after the French fashion, flourished at Tournay from 1750-1799.

The principal Scandinavian potteries were at Herreböe, Rörstrand (a district of Stockholm), and at Marieberg. Tin-enamelled faïence after the fashion of Delft was the chief product, though porcelain also was made at Marieberg for some years.¹ The hard-paste porcelain of Copenhagen was first made in 1772, and the factory holds an important position for its artistic wares at the present time. It had been preceded by the manufacture of soft paste, examples of which are very rare.

Russian porcelain was made principally at the Royal factory in St. Petersburg, and by Gardner and Popoff in Moscow: hard paste, after the manner of Meissen, was made at both places.

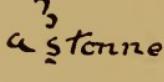
Stove-tiles, slip-wares, and tin-enamelled faience were produced in considerable quantity in Switzerland in the seventeenth and eighteenth centuries, chiefly at Winterthur, Zurich, Schaffhausen; and porcelain works flourished at Zurich and Nyon, making chiefly hard-paste porcelain, though soft paste was tried for a time at Zurich.

In Alsace-Lorraine the principal factories were those of Strassburg, Hagenau, and Niderviller where good faïence and hard-paste porcelain were made in the eighteenth century. The Strassburg faïence is noted for its rococo forms and its enamelled decoration resembling the painting on porcelain. Fine earthenware and terra-cottas were made at Lunéville and at Niderviller, the figures and groups modelled by Cyfflé at the former place, and Lemire at the latter being justly celebrated.

¹ The factory at Rorstrand has for many years produced many varieties of porcelain, earthenware, and stove-tiles. Its present-day porcelain is worthy of note.

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
\$E	The Alpha Samuel van Eenhorn	g d K	Gillis de Koning 1721
JvDH	J. van der Heul, 1701	HDK	Hendrick de Koning
A ITD DEX	Jan Theunis Dextra, 1759	DSK	Thomas Spaandonck, 1764
A I:H	Jacobus Halder Andriaensz	PVS	The Flowerpot Pieter van der Stroom, 1693
D. V Kloot	The Boat Dirk van der Kest, 1675	C'lopot	= Blompot
IDA	Johann den Appel 1759	PB	Paulus van der Burgh (or Verburg) 1759
()	The Claw	J P J in't Fortuyn	The Fortune Joris Oosterwijk 1706
C.V:S	Cornelia van Schoonhoven or Cornelius van Schagen, 1694	PV.B.	Pieter van den Briel, 1759
B.V.S LVS	Bettje and Lysbet van Schoonhoven 1702	WVDB	Widow van den Briel
KD	Kornelis van Dyek, 1759	MB	The Four Roman Heroes Mathijs Boender 1713
XX	The Double Flagon Amerensie van Kessel, 1675	T'HART	The Stag
V	Louwys Fictoor 1689	t'hart	Hendrick van Middeldijk, 1764
		HVMD	"
		MDR	The Metal Pot Pieter van Kessel 1634
		P	Lambertus Cleffius, 1667
		E	Lambertus van Eenhorn, 1691
		V	

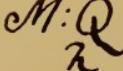
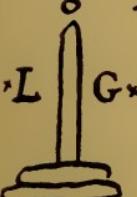
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
CK	The Metal Pot Cornelis van der Kloot, 1695	JDH	The Porcelain Bottle Jan Sicktis van den Houk, 1659
MP	Pieter Paree 1759	PD	Pieter van Doorne, 1759
I VH	The New Saracen's Head Johannes Verhagen, 1759	H	Johannes Harlees 1770
W	The Old Saracen's Head I. W. Jacob Wemmersz	O	
IK	Hoppestein, 1661	DH	Dirck Harlees 1795
R S	Jacobus Kool 1676	P	The Porcelain Dish Johannes Pennis 1759
A	Rochus Jacobs Hoppestein, 1680	P	
G:V:S	Anthoni Kruisweg, 1759	P	
G:V:S	Geertruy Verstelle, 1764	CPS	
DAW	The Peacock 1651 — =D. Panw	Duyn	Johannes van Duyn, 1764
DAW		EY	
4		TY	
IDM	Jacobus de Milde 1759	KC	The Roman c. 1670 —
JD	The Pole =Inde Dessel	A	Imitations of Chinese marks
—D		Z	
—D		R	
B	The Porcelain Axe 1679	X	
B	Justus Brouwer 1759	45	
		R	
		A	
		W	
		M: P.V:M	Petrus van Marum, 1759
		RR	Renier Hey, 1697
		W	Johannes van der Kloot Jansz, 1764

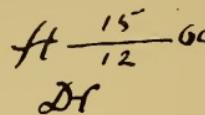
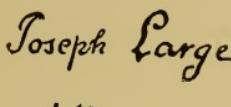
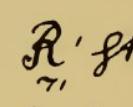
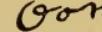
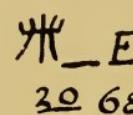
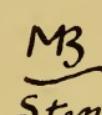
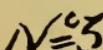
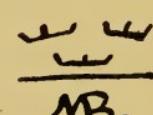
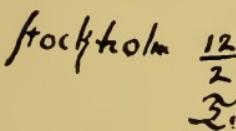
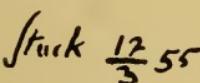
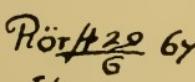
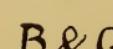
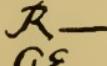
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
R o o s 	The Rose 1675		The Three Ash-barrels Gerrit Pietersz Kam, 1674
			De drie Aschtonnen
		H V H	Hendrick van Hoorn, 1759
D V D	Dirck van der Does, 1759	H v H	
*	The Star 1690		The Three Bells
H	Damis Hofdick 1705		Willem van der Does, 1705
C B	Cornelis de Berg, 1720		The Three Bottles Willem Kool 1697
	Aalnis, 1720 (also at Rotterdam)		The Three Porcelain Bottles Jacobus Pynacker 1672
I Aulnes	Justus de Berg 1759		
DB	Albertus Kiell 1764		Hugo Brouwer 1764
A K:	The Ewer or (Lampet kan) founded by Gerrit Brouwer, 1759	Z: DEX.	The Three Tuns Zacharias Dextra 1720
L P Kan			The Two Savages Willem van Beck 1764
Lpk			The Two Wherries Anthony Pennis 1759
C PK			
Ljet Kan			
CL VD Keel	Abraham van der Keel, 1780		

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
TOME SWA	Miscellaneous	A.I.	Arij Jansz, 1658
16 th J 34	Thomas Jansz 1590-1611	F.V.FRYTOM	Frederick van Frytom, 1658
C	Gerrit Hermansz 1614 —	I.G.	Jan Groenlant 1660
P	Cornelis Cornelisz, 1628	H	Jan Ariensz van Hammen, 1661
LG	Pieter van Kessel	(H.K.)	Jan Jansz Culick (or Kulick), 1662
Junius 16 1657	Lambrecht Ghisbrechts, 1640	K	Johannes Kruyck 1662
A	Isaack Junius 1640	1:G 2 2 1/2	Jacob Cornelisz (van der Burgh) 1662
K	Aelbrecht de Keiser, 1642	R	Augustijn Reygens (or Reygensberg) 1663
K	"	R	
K	Ghisbrecht Lambrechtse Kruyk, 1645 (who worked ? at The Alpha)	R	
G	"	W.K.	Willem Kleftijus 1663
K	"	4	
LG	Jan Gerrits van der Hoeve 1649	IDW	Jan de Weert 1663
G		E\$	Johannes Mesch 1667
A	Q. Aldersz Kleijnoven, 1655	R	Pieter Gerritsz Kain, 1667
IVK	Jeromimus Pietersz van Kessel, 1655	CK	Cornelis Albrechtsz de Keizer, 1668
		CPA	The same com- bined with Adrien Pynacker

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
P	Miscellaneous Jan Pietersz 1668	S	Sixtius van der Sand, 1705
F	Flyt. M. Byclok 1669	3 02	Johannes Gaal, 1707
A·T	Arij Jansz van der Meer, 1671	GAAL	
L K	Lucas Pietersz van Kessel, 1675	IG	(MVB = Math : van der Bogaert 1714)
D: V: schie	Dirck Jansz van Schie, 1679	J: C	Leonard van Amsterdam, 1721
IG	Johannes Groen, 1683	Leonardus VA	
R		PVDS	Paulus van der Stroom, 1725
A	Adriaen Pynacker, 1690	F. Hess. F.	Frederick van Hesse, 1730
R		H S	
P	Pieter Poullisse 1690	R	
IVW	Johannes van der Wal, 1691	PViseer	Piet Vizeer, 1752
LD	Lucas van Dale, 1692	G Verhuast	1760
IB	Jan van der Buergen (or .. Verburg), 1693	IVPSC	Jan van Putten and Co., 1830. Combined the Three Bells, Claw and Rose factories
JOB	Cornelis Witsenburg, 1696		Amsterdam
CW	J. Baan c. 1698. (Also AB in monogram for A. C. Brouwer 1699)		c. 1780 H. van Laun
I:BAAN			

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Holland Early 18th cent. on red ware		Oude Loosdrecht c. 1772-1782
	"		Moll, the founder h.p. Inc., p. in blue and red
X X	Weesp 1764-71 h.p. p. in blue		Amsterdam 1810 h.p.
W W	p. in blue and red	 	? Painted only at Rotterdam
B	? Luxemburg Late 18th cent. h.p. p. in lilac		Tournay 1750-99
	The Hague Arms of the town 1775-86 h.p. p. in blue		Porcelain, s.p. A tower, arms of the town Early mark p. in red, gold, and blue
N ^o 5	" p. in red		
	Oude Amstel 1782-c. 1800 h.p. p. in blue	 	Arms of Peterinck (founder of the factory) 1769-97 p. in blue and gold I D ? initials of the painter Duvivier
Amstel	A. Dareuber, director	 	Tournay faïence
D. A		 	

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<i>L.crette'</i> <i>Bruxelles</i>	Brussels Late 18th cent. Rue d'Arenberg 1791		Tervueren 1767-81 Manufactory of Prince Charles of Lorraine in the Castle of Tervueren. Faience
<i>L.c</i>	Porcelain, h.p. L. Crette. p. in red		Malines 18th cent.
	? Ebenstein. p. in brown		Bruges Briquet from the arms of the town 18th cent.
	? Brussels or Thuringian. p. in blue		H. Pulinx
	Faience, 1705. Witsenburg and Mombaers.		Luxemburg (Septfontaines) Boch brothers 1767 onwards Earthenware
 BRUSSEL	Ph. Mombaers 1724 —		"
	"		"
	"		"
	"		"
	"		"
	"		Ardennes
	"		B. Lammens and Co. Early 19th cent. Earthenware
	"		A. van der Waert
	Liège 18th cent.		

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Herrebøe (Norway) 1750-63 Faience		Rörstrand (Stockholm) 1726-83
			
			
			Marieberg 1758-c. 1789 Faience
			
			
	Gudumlund Wolfsen and Sons 1805		Gustafsberg Godenius, 1820-60 Eneret Hebrix
	Stockholm Rörstrand 1726-83 Faience		Copenhagen Porcelain s.p. 1760-65 Cypher of Frederick V. in gold and blue. 1772 onwards h.p. The mark represents the Three Belts. p. in blue
			
			
			Bing and Grondahl 19th cent.
			
			

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Marieberg 1758-89 Porcelain, s.p. c. 1758. Inc.		St. Petersburg porcelain, h.p. c. 1745 onwards. The double eagle occurs in a wreath
	H.p. The Three crowns from the arms of Sweden and initials of directors or artists F. S. etc., 1778-82 p. in blue.		Royal cyphers. p. in blue. Catherine II. 1762-96
			? director's mark
	on a hybrid porcelain		Pridvornie = belonging to the prince's court
	The three crowns and emblem of the house of Vasa. p. in pink		Paul (1796-1801)
KIEBZ	Russia Kieff pottery		Alexander I. (1801-25)
	Stawsk 1843-7 Pottery		Nicolas I. (1825-55)
i.R			Alexander II. 1855-81
Baraninka	Baranowka in Volhynia Porcelain, h.p. p. in sepia		Nicolas II. 1894 —
	Korzec Porcelain, h.p. Early 19th cent. p. in red		Moscow 1780 — h.p.
			Gardner
			pr. in red

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
ПОПОВЫ	Moscow H.p. porcelain A. Popoff Early 19th cent. P. in blue Gospodina factory:	H G	Winterthur Hans Heinrich Graf, 1662
А	Gulena, potter c. 1850	K E D	? Ehrhardt
Ф Г	Brothers Korniloff, St. Petersburg 1827 —	H. E. A. M. I. T. 1647	(Stove tile makers)
ГУЛИНА	"	D M	
ВРАТЬЕВЪ	"	Daniel Hafner Steckborn	Steckborn 1790
Корниловыхъ	"	E. I. F.	Bern Früting, 1772
(Забдана) С. П. КУЗНЕЦОВА 83 Рига	Mezer Early 19th cent.	H. K. R. 1705	Neuchâtel
X X	"	Simon Jean Renaud fecit, 1769	Vaud Lutry
Tomaszow Mezen	"	Lutri 1602	Zurich Pottery Caspar Meyer
L. P. 1620	Winterthur (Switzerland) Ludwig Pfau	J S - 92	
D. P. 1636	David Pfau	W	
A. P. 1686	Abraham Pfau	M	"
A. B. 1638	(Signatures, chiefly on stove tiles)	Baltus Meyer 1602	
S. M. S. 1647		Heinrich Stadler 1670	
H. P. Z		D. S.	David Sulzer
B. E		Hans Ulrich Hegner 1656	
		Hans Jacob DA. KER 1724	
		Hoffmann pinxit 1757	
		Z B —	Zurich Faïence 1763-1791

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
S.O. $\frac{1707}{40}$ H.C.W.	? Solothurn Pottery	H.	Strassburg and Hagenau
	(Poppelsdorf near Bonn 18th cent. M. Wessel)	H.	Joseph Hannong Porcelain, h.p. 1760-80. p. in blue
	Schaffhausen c. 1795 Slip ware	Z.	
	c. 1743 Zurich porcelain (1763-1791) s.p. at first afterwards h.p. p. in blue	H.	
	Nyon 1781-1813 Arms of the town p. in blue	W.	? Strassburg Faience
	D= ? Dortu	T.	Niderwiller
	1789 Gide, painter		Beyerlé ; faience 1754 ; porcelain h.p. 1765-
	Pfluger frères & Co.		Comte de Custine 1780-1801
	Strassburg Ch. Hannong (1710-39) Faience and porcelain		
	H.p. 1721-55. p. in blue		Claude François Lanfrey, manager to 1801, and proprietor to 1827
			18th cent. Lemire, modeller
			since 1794
	Paul Hannong 1739-54		Lunéville (1731 onwards) Cyfflé, modeller b. 1724, † 1806. pottery

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Lunéville (1731 —) Cyfflé's terracottas		Saargemünd (Sarreguemines) 1775 — Pot. and porcelain
TDL	= Terre de Lorraine		Utzschneider & Co.
	Toul c. 1790 Earthenware Bayard at Toul		
K. et G. LUNÉVILLE	Keller and Guérin late 18th cent.		

FRANCE

IT is not yet definitely settled where the celebrated “Henri II. ware” was made. Formerly it was supposed to have been made at the Castle of Oiron, near Thouars, but it is now more generally assigned to the neighbouring village of Saint-Porchaise. This ware is very rare and remarkable. It is a fine, glazed earthenware of ivory colour, with stamped patterns, like those on contemporary book-bindings, inlaid with darker clays, and occasionally touched with colour. The shapes are carefully and elaborately moulded ; and the occurrence of the royal arms, and the cyphers of Henri II. and Diane de Poitiers attest the royal appreciation of the ware. Commoner lead-glazed earthenwares were made from early times at Beauvais, and in the neighbourhood of Saintes, but they are rarely marked. Nor has any marked example of undisputed Palissy ware been found. Bernard Palissy, the most renowned of French potters, was born about 1510 near Saintes, and by extraordinary patience and all-sacrificing industry succeeded in making the peculiar type of pottery associated forever with his name. It is a fine dense pottery with rich lead-glaze mottled or splashed with blue, green, purple, and yellow : most of the pieces are enriched with relief designs, but perhaps the most characteristic are the rustic dishes with accurately moulded shells, lizards, eels, and aquatic creatures in relief and coloured after nature. Palissy is said to have died in the Bastille about 1592. His sons continued the work, and among his other followers were several potters at Avon, near Fontainebleau, including Barthélemy de Blémont, to whom the mark B B (p. 59) is attributed. Palissy ware has been frequently copied, Pull of Paris, about 1850, being particularly successful in this work.

In the seventeenth and eighteenth centuries the French potters devoted themselves to the manufacture of tin-enamelled faïence,

first in imitation of Italian maiolica, and afterwards of Dutch delft. The processes employed were essentially the same as those described on page 1 in connection with the Italian ware. Indeed the art was introduced into the south of France by Italian potters at the end of the sixteenth century, and the early wares of Lyons and Nevers are purely Italian in style. Among the many forms of decoration adopted on French faïence five distinct schools are observable :—(1) The Italian. (2) The Persian style adopted at Nevers for a short period in the seventeenth century; it consisted of white floral ornament on a deep blue ground. (3) The Rouen school, characterised first by the use of scalloped borders and embroidery patterns, recalling lace work, and afterwards by a commoner decoration, in which a cornucopia is the central motive. (4) Delicate arabesques with Chinese figures and interlacings, after the designs of Berain, adopted at Moustiers early in the eighteenth century. (5) Enamelled bouquets of flowers and landscapes in scroll-edged panels, after the manner of the porcelain painters, introduced at Strassburg, and largely developed at Marseilles and elsewhere in the eighteenth century. About 1780 "cream-colour" and other English forms of fine earthenware threatened to oust the national faïence, and attempts were made to produce the English types of earthenware, notably at Douai and Creil. The marks on French faïence are mostly painted in blue, sometimes in colours.

FRENCH PORCELAIN

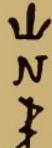
FRANCE was the home of soft-paste porcelain. At the end of the seventeenth century this ware was successfully made, first at Rouen, then at St. Cloud, and a few years later it was made at Lille, Mennecy, and Chantilly. The perfection of soft paste was reached at Vincennes and Sèvres between the years 1740-70. The true soft-paste largely consists of a glassy composition or frit mixed with sand and marl or pipe-clay and other ingredients, and is coated with a luscious lead-glaze of creamy tone. The body is tender enough to be easily scratched with a steel point, and the glaze is so soft that the enamels painted upon it sink in and become incorporated in the moderate heat of the

enamelling kiln. The ware is very beautiful, but unsuited for household usage. About 1768 the manufacture of true or hard-paste porcelain from natural clays and rocks was introduced at Sèvres, and very soon superseded the soft-paste there and elsewhere in France. It was made in large quantities in Paris from about 1770 to the end of the century, but since then the chief centre of production has been Limoges. Figures and groups in "biscuit" or unglazed porcelain were made in both hard and soft paste. These are usually marked by incising in the raw body, whereas the glazed wares are marked by painting in under-glaze blue, over-glaze red, and other colours or gilding, and on the modern wares by printing chiefly in red.

EARLY FRENCH EARTHENWARES

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Saint Porchaire 16th century. Formerly attributed to Oiron. The ware is commonly called "Henri II. ware." The crescents refer to Diane de Poictiers		Beauvais 16th cent.
	Cypher of Henri II. and Diane de Poictiers		Saintes 16th cent.
			? François Briot, Paris
			? Barthélemy de Blémont at Avon c. 1580
			Mark of a follower of Palissy

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<i>Lyon</i> <i>Gf-</i> <i>C. C.</i>	Lyons Combe's pottery c. 1740	<i>3: Custode ff</i>	Nevers J. Custode 17th cent.
I. P. S.	? Patras c. 1750	<i>H. B.</i> <i>1689.</i>	H. Borne
<i>Patras</i>		D F	Denis Lefèvre 1636
<i>J. B. Revol</i>	c. 1753	F R	François Rodriquie early 18th cent.
<i>Pierre Marie Mongis</i> <i>Rogé</i>	c. 1750	S	Jacques Seigne 1726
<i>Bondino</i>	And others in 18th cent.	L ⊗	
		N ⊗	? Nicolas Viode c. 1700
<i>Conrade</i> <i>Anemets</i>	Nevers late 16th cent. Dominique Conrade	P	
	Jacques Bourdu at the Conrade factory early 17th cent.	H.S.R	Signoret 1870
B		R	T. Ristori 1850
Z B	? J. Boulard	<i>facta Rouen</i> <i>1647</i>	Rouen

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<i>M^r Guillebaud</i>	Rouen (1644-c. 1800) Guillebaud 1722 —	<i>gardin</i>	Rouen 1782
<i>Calle + Gld</i>		 1790	P. Omonz
<i>Borne Pinxit</i>		<i>fait par Pierre Omonz</i>	
<i>Anno 1738</i>			
<i>• Bo 1736</i>	Claude Borne	<i>J. Guillaume</i>	
<i>I Perdu</i>	1734	<i>W....</i>	? Le Vavasseur
<i>deuel</i>	1756 —		
<i>D</i>			
<i>Fossé</i>	Veuve Fossé c. 1757		
<i>Hilaire</i>	1759		
<i>Mallet</i>	c. 1756		
<i>SAS</i>	1743-94	<i>4^c P.</i>	And other numbers (see p. 62)
<i>vauasseur</i> <i>a Rouen</i>	Le Vavasseur 1743-1800	<i>4^c P.</i>	
<i>L R</i>		<i>6</i>	
<i>VR</i>		<i>1 B</i>	

A	C.S.	R	HJ	M	T
A	DA 1708	fr	4 HVXX	MIX	T.B
A	B	G.f.	HR	MR	TP
AB	D 4	g.3	B	NIB	VD
G	DD Y	GA	IB10	P3	VLI
	DG	GR	IVLR 1734	MP	VL
R	DM	E3	LA	Pa	2
BB	DP	Gha	LC	PAR	VL
BD	E	GIB	1734	PB	N
B	F	GL	LD	PD	XBC
B	f	GRD2	L8	Pn	
B2H	FB	GS2	I	PX	
B3IB	4	GRD2	lm	R	
B.L	fr B	HB	M.D.	RD	
C C b	F ⁶ B	hJ 1732	SG	S	
C W	B				
C I B	ff				
CO					

A number of marks probably of painters from c. 1750 onwards.

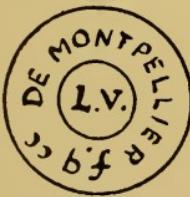
Numbers also occur referring to the value of the ware.

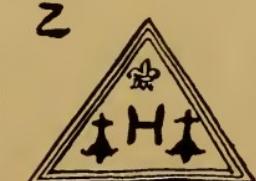
Single letters also occur on ware made in two pieces (e.g. sugar-casters) to identify the parts.

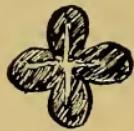
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
S C T	St. Cloud c. 1670 onwards	ROUY	Rouy 1790-c. 1850
S+C T	T initial of Trou c. 1710	B	Lille J. Boussemart (1729-1802)
S . S . S +	Sinceny 1734-1864	B	
Sincheny. 8 ^m D		B	J. F. Boussemart (Lille or St. Amand)
S + C		E B	
S.C.Y S		C : B.M C B M	Painter's mark
L . JLC. pinxit Joseph le 29 ^e 1776		D	? Dorez
B.T	Bertrand	L LL	
B	Joseph Bedeau	IV:A:	Dorez (1720-50) Faience and porcelain
S.A C.S.		DOREZ 1748	
Φ	Pierre Jeannot	P Φ	? Lille
L.m	L. Malériat	B P W Φ	Lefèvre et Petit
Gh	Għajil		

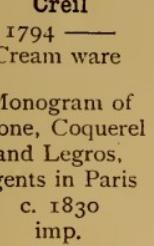
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
D	Valenciennes F. L. Dorez Early 18th cent.	G. viry f. a Moustiers chez Clérissy 1711	Moustiers 1679-1852 Clérissy's factory 1679-1748
V	Picard's factory c. 1756	F. V. F.	François Viry fecit c. 1685
S A	Saint-Amand- les-Eaux 18th cent. marks of Pierre Fauquez	G. V. F.	Gaspard Viry fecit
S A		Vf Fe	? Fouque successor of Clérissy
S A		ff. & f	
S A		ff	Fouque and Pelloquin 1749-
S A		E3	Jean Étienne Baron, c. 1750
X		M C	
A s+a		M C A 1756	
Louis gaudrij	Painter † 1815	JA	
Dijon	Dijon 1669-1854	f d	
R		F d	? Ferraud
		Soliua	
		Miguel Vilax	Painters at Clérissy's 18th cent. See also Alcora (p. 90)
		ca	
		Fo Giangel	
		CROS	

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
K ϕ	Olerys, a painter at Clérissy's factory, started a pottery in 1738.	Stylized floral sprays	Moustiers Guichard c. 1763
L o	The monogram of O L indicates his work.	+ X	Varages c. 1750 —
Φ D. A. L	His factory lasted till 1749, his partner being Langiers.	G g.	Tavernes c. 1760
B Q #	After 1749 he worked as a painter again till 1783.	# G f	G. for Gaze
Φ S L F Q		Circular mark: A. Clérissy à Sjean- du-dezert de Marseille	Marseilles A. Clérissy, 1697
G Q M Q		Floral motifs	
• O y.		R R. 8	? Savy, 1749- The fleur-de-lys after 1777
P.F. F.P	? Ferraud	V III	J. G. Robert c. 1750-93
A. J. f	Late 18th cent. ? Achard	B. F.	Veuve Perrin c. 1760
A B. f.	P. Fournier	Jacques Bonelli	Antoine Bonnefoy
FOURNIER DE MOUSTIERS 1775 Pierre		Jacques Bonelli (see p. 21)	J. Fauchiez
Q	1778		Jacques Borelli 1781

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<i>Mouchard</i>	Montauban (1720-1820) Mouchard, 1792	P. B. C.	Nîmes Plautier Boncoirant & Co. 19th cent.
<i>M. Mat.</i>		MB	La Rochelle last half of the 18th cent.
<i>FAZ 1778</i> <i>D-L-S</i>	D. Lestrade	B	
L	Lapierre	B	
Q	Lapierre et Quinquiry c. 1780	B	
<i>Clermont-fd</i> <i>m</i>	Clermont- Ferrand 1734	E	
<i>Samadet</i>	Samadet 1732	P	? Pouhet Colin or Chaux
<i>St. ardus</i>	Ardus 1736 —	E	1783
<i>Pichon f</i>	Pichon, c. 1752	-J+R-	Jean Roland 1780
D	Dupré, c. 1740	M R	=Manufacture La Rochelle
	Montpellier Le Voulan 18th cent.	M R A N	Marans 1740-56
<i>Laurens Basso A Toulouza</i>	Toulouse 1756	R	
<i>NISMES, 1581</i>	Nimes	M	Sceaux 1736-1813 S P = Sceaux Penthievre. The anchor refers to the Duc de P. high admiral of France
		SP	
		Anchor	

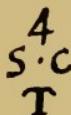
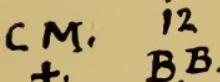
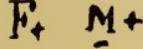
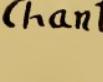
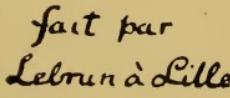
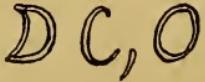
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<i>Aj</i>	Aprey 1744- Jarry, painter, and others	<i>T</i>	Rennes Tortia
<i>A.V.</i>		<i>Pierre Le Duc</i>	1834
<i>S.A</i>		<i>Morice (Jean)</i>	1834
<i>RG</i>		<i>IRPAIVADEAV.</i> 1643	Nantes
	Rennes	<i>R</i>	Apt 18th cent.
<i>H.C</i> <i>C C</i>	H. de Choisy 1767	<i>JVBZ</i>	Bordeaux Vieillard & Co. 19th cent.
<i>CHOISY FT</i>		<i>L R</i>	Lahens and Rateau
<i>P</i> <i>Bourgoisiz</i> 1776		<i>AMORREINE</i> <i>Poitiers</i>	Poitiers 1752
<i>pinxit baron a rennes</i>	Baron 1772	<i>F F</i>	Félix Faucon
<i>Michel Derennes</i>	1771	<i>PC C</i>	Quimper (1690-c. 1800)
<i>fait a Rennes Rue Hue</i>	1769	<i>Q Z</i>	Pierre Caussy 1749-82
<i>Luc Bouchereau</i>	1780		A. de la Hubeaudière 1782-
<i>Raymond</i>			

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
H	St. Omer 1751-90	DOUAI	Douai 1780-1820
N			Leigh & Co. Cream ware in English style
R P		4B1B	
R/	Aire 1780 —	Leigh & Cie	
P	? Prudhomme	W	
W	Vron late 18th cent. Verlingue	I S	Houzé, de l'Aulnoit & Co. 1784 followed by Halsfort in 1788
Jeanne		D. C. B R A.	
J.		R.	
Jx Tamart 1696	? Vron	HALSFORT	
	Desvres	BLONDEL	
Fait à Desvres, 1778		Martin Damman	1799-1803
J. van der Plas		Castillon	
DP	Dupré-Poulaine 1732 —	Castilhon	late 18th cent.
4P		EPINAL	Épinal 1760 —
G y		JL	Premières
h J		S. PAUL	J. Lavalle 1783 —
			St. Paul 18th and 19th cent.

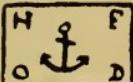
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
CREIL	Creil 1794 — Cream ware		Bourg la Reine Veuve Laurier et fils. Rebus of Chapelet, painter. 19th cent.
 PARIS	Monogram of Stone, Coquerel and Legros, agents in Paris c. 1830 imp.		
<i>Angoulême anno, 1770</i>	Angoulême		Tours d'Aigues 18th cent.
	Casamène Early 19th cent. (near Bebançon)		c. 1753
CAMBRAY	Cambray		Bergerac
EPERNAY	Epernay 17th and 18th cent.		Renac 18th cent.
JEAN GAUTIER <i>fait a Martres</i>	Vauvert (near Nîmes) c. 1736		Courcelles (Maine), c. 1783
+ H	Martres 1775		Saint Longe Late 18th cent.
a Moulin	Goult 1740 —		Ligon 1787. Copy of Palissy ware
<i>Chollet fecit de Moulain</i>	Moulins 18th cent.		Orleans 1753 —
BLA R BR OP	Bourg la Reine 18th cent.		TEUH FORGES Forges les Eaux 18th cent. imp.

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
D V	? Mennecy or Rouen 18th cent.	L	Langeais Landais 19th cent. Style of Palissy
Claude Pelisie 1726	Val Sous Meudon	L'italienne	near Beauvais late 18th cent.
M. Sansont 1738		63	Batignolles 19th cent. Lesorre
d'Entoine d'engle fontaine	Englefontaine		
CHANTILLY	Chantilly 18th cent.	RUBELLES S & M	Rubelles (Seine et Marne) 1836-58
G		A. D. T.	Baron de Tremble 1856 —
MA		Manufacture de Saint Clément	Saint Clément 1757 —
M	M. Aaron 1845 — porcelain Mathaux (Champagne) 1751-1800		
CH	Ognes (Aisne), 1748-82	GALLE NANCY	19th cent.
A Limoges 1741	Limoges	Geoffroi	Gien 19th cent.
Fait a tours 1782	Tours	Geoffroi	Geoffroi pr. and imp.
LOVIS LIAVTE			
avisseau a tour	Avisseau c. 1855	G I E N	Bayeux 1810 — porcelain
K	" imitations of Palissy ware	B A Y E U X	Lamarque 1835-58
		Saint Amans	Meudon 18th cent.
		3 P	

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
SEVRES	<p>Sévres late 18th cent. Lambert, Levasseur, Clavareau c. 1806—</p> <p>Voisinlieu initials of J. Ziegler (in a double quartrefoil). 19th cent. imp.</p>  	<p><i>Vve. Dumas</i></p> <p><i>Pull</i></p>	<p>Paris 1834-62</p> <p>Pull, c. 1850 Style of Palissy</p>
		 	<p>Th. Deck 1859 —</p> <p>V. Barbizet 1850 —</p> <p>Style of Palissy</p>
<i>Pajou</i> , 1787	<p>Paris terracotta</p> <p>"</p> <p>C. Remey 1817</p>	  	<p>Vincennes 1767-71 Hannong : faience</p>
OLLIVIER A PARIS	Rue Roquette late 18th cent.		
<i>Masson</i>	formerly Olivier 19th cent.		
jP	J. Petit, at Belleville 1770 — Porcelain		
	M. Gille 1845 — Porcelain biscuit imp.		
PASCAL	F. M. Pascal		
FP	c. 1850 —		
Jd	J. Devers 19th cent.		

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Paris ? Reverend 1664 — s.p.		Valenciennes 1785-97 h.p.
	Saint Cloud late 17th cent. — c. 1773 s.p. p. in blue		Fauquez and Vannier
	Trou 1712 — p. in blue and inc.		Fauquet and Lamoinary. p. in blue
	p. in blue		
			p. in red
			Chantilly 1725-89 s.p.
			p. in red or gold
	Lille 1711 — s.p. Dorez. p. in blue		
			
	Leperre Durot 1784 h.p. under patronage of the Dauphin		
	p. in black		Mennecy Duc de Villeroy 1735-73 s.p.
			p. in blue or inc.
			

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
B R	Bourg-la-Reine 1774-89 s.p. inc.	Three dots	Orléans 1753-70 Soft paste
O B	? Bourg-la-Reine	Two dots	1770 — hard paste. p. in blue
S. X	Sceaux 1749 — s.p. inc.	Floral	Inc.
Sx	p. in blue	St	
Anchor	Under patronage of the High Admiral, Duc de Penthièvre. Hence the anchor and S. P. = (Sceaux Penthièvre)	B G	Bourdon c. 1788 G=? Gérault
S.P.		C	1790-1811
AR	Arras c. 1782-88 s.p. p. in blue	Stamp: O R L E A N S	
I AA		BL	Le Brun 1808-11
P	Etiolles 1768 — Pellevè s.p. and h.p. inc.	X.	Bordeaux 1770 — Verneuil
E		B..	Boisette 1778. h.p. p. in blue
Pellevè 1770		C D C D	Limoges h.p. 1783 — Grellet (1783-88)
MP	Monnier 1786 —	Floral	? Alluaud 1788 —
R R	Marseilles J. G. Robert c. 1777 h.p. p. in blue	LIMOGES J.A	
R			

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
CAEN	Caen 1798-1808. h.p. st. in red	M A P	Paris h.p. Faubourg St. Antoine 1773 — Morel
<i>Le françois à Caen</i>			
	Boulogne Haffringue 19th cent. h.p.		Rue de la Roquette Souroux 1773-84
	St. Amand- les-Eaux 19th cent. h.p. and s.p.		Fabrique de la Courtille 1773 — Locré.
	Montreuil 19th cent. h.p.		with letters R, X, W, H, etc. inc.
	Choisy-le-Roy c. 1780 h.p. pr.	  	Locré and Russinger 1784-94
	Paris h.p. Le Comte de Branca Lauraguais c. 1758. Faubourg St. Lazare 1769-1810. Mark of P.A. Hannong 1772-75.		"
 	Cypher of Charles Philippe Comte d'Artois, patron. p. in gold	 	Pouyat and Russinger c. 1800 —
 		 	Rue de Reuilly Lassia 1774-c. 1800
		 	Chanou
		 	Rue du Petit Carousel 1775 —

MARKE.	DESCRIPTION.	MARK.	DESCRIPTION.
	Paris h.p. <i>Clignancourt,</i> 1775-c. 1790 founded by P. Deruelle under the patronage of Monsieur, the King's eldest brother. p. in blue, gold, and red		Paris h.p. <i>Rue de Bondy.</i> p. in blue
	P. Deruelle under the patronage of Monsieur, the King's eldest brother. p. in blue, gold, and red		Monogram of G.A.
	De Moitte who succeeded Deruelle		<i>Rue de Popin-</i> <i>court, 1780 —</i> Bought by Nast in 1783
			In gold
M			
GROSSE L'ISLE SAINT DENIS	<i>L'isle Saint Denis</i> c. 1780		M. Darté fl. 1812
	Fabrique de la Reine, <i>Rue Thiroux,</i> 1778 — p. in blue and red : founded by Leboeuf.		
A.	Cypher of Queen Marie Antoinette. Managed by Guy and Housel after the Revolution		<i>Pont-aux-Choux</i> 1784-c. 1806
Housel			Cypher of Louis Philippe, the patron, and monogram MJ of the Director
Rue Thirou a Paris.			Monogram of J. B. Outrequin de Montarcy 1786 —
MANUFRE de Mer le Duc d'Angouleme	<i>Rue de Bondy,</i> founded in 1780 by Guerhard and Dihl under the patronage of the Duc d'Angoulême. st. in red		<i>Rue de Crussol,</i> 1789, founded by Potter, an Englishman
MANUFRE de MM Guerhard et Dihl à Paris			p. in blue

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	La Seinie c. 1774-94 h.p. (near Limoges)	 	Paris h.p. Feuillet 19th cent.
FLEURY	Paris h.p. St. Denis late 18th cent.	 	<i>Belleville.</i> Jacob Petit 1790 onwards. p. in blue
PONTEINX	Ponteinx 1790-c. 1810 (Landes)	 	Vincennes h.p. cypher of the patron Louis Philippe, Duc de Chartres, 1767-86
	Paris h.p. <i>Gros Caillou.</i> J. L. Broillet 1762-69 A. Lamarre 1773-	 	Hannong ? Hannong and Lemaire. p. in blue
F. D. HONORÉ	<i>Boul^{la} St. Antoine</i> 1785	 	
F. M. HONORÉ		 	
R. F. DAGOTY			
DAGOTY ET HONORÉ			
FABRIQUE DE L'IMPERATRICE P. L. DAGOTY	<i>Boul^{la} Poissonnière</i> 1780		
<i>le Bon halley</i> I.	? Paris. In gold		
Monginot	20 <i>Boulevard des</i> <i>Italiens</i>		
C. H. PILLIVUYT <i>Manufacture de Foëscy</i>	Pillivuyt & Co. 1817- also at Foëscy	  	Vincennes s.p. (1740-56) ? painter's name c. 1750. p. in red. Incised on Vincennes porcelain, 1753
Schoelcher	<i>Faubourg</i> <i>St. Lazare</i> early 19th cent.		

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
F	Sèvres inc. marks on biscuit porcelain. Fernex or Falconet	Brachard aîné	Sèvres 1823
M. G.	Brachard father and son	(S.6) h. B.	1806 initials of repairer
B	? Bourdus		Vincennes (1740-56) soft paste, p. in blue
Bor	Liance		
T	? Robert le Lorrain		
R L			1753
(arrow)	Le Riche		
L R			Sèvres (1756 onwards) 1756.
Payou	1771		soft paste made exclusively till 1769, and as well as hard paste till c. 1804; after which hard paste almost entirely.
T	? Tristan, 1769		1777.
P	? Perrotin, 1774		p. in blue
BO			
BD			
A. B. n F	Alexandre Brachard		1772 on hard paste porcelain from 1769

Letters, marks, and numbers indicating the year in which Vincennes and Sèvres porcelain was decorated.

A	denotes the year	1753	AA	denotes the year	1777	T9	denotes the		
B	"	1754	BB	"	1778		IX	year 1801	
C	"	1755	CC	"	1779	X	X	1802	
D	"	1756	DD	"	1780	11	,"	XI	1803
E	"	1757	EE	"	1781	12	,"	XII	1804
F	"	1758	FF	"	1782	13	,"	XIII	1805
G	"	1759	GG	"	1783	14	,"	XIV	1806
H	"	1760	HH	"	1784	7	denotes the year	1807	
I	"	1761	II	"	1785	8	,"	1808	
K	"	1762	KK	"	1786	9	,"	1809	
L	"	1763	LL	"	1787	10	,"	1810	
M	"	1764	MM	"	1788	oz	,"	1811	
N	"	1765	NN	"	1789	dz	,"	1812	
O	"	1766	OO	"	1790	tz	,"	1813	
P	"	1767	PP	"	1791	qz	,"	1814	
Q	"	1768	QQ	"	1792	qn	,"	1815	
R¹	"	1769	RR	"	1793	sz	,"	1816	
S	"	1770				ds	,"	1817	
T	"	1771							
U	"	1772	Letters denoting the year fell into disuse during the time of the Revolution, and between 1793-1800 such marks were rare. From 1801 the following signs were used.						
V	"	1773							
X	"	1774							
Y	"	1775							
Z	"	1776							

From 1818-1834 the year was indicated by the last two figures of the date, e.g. 18 denotes 1818
19 " 1819 and so on. After 1833 the date is given in full.

¹ To recall the comet of 1769 some of the decorators substituted the mark  for the date letter R.

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Sèvres 1792-1804 p. in blue and lilac		Sèvres Louis XVIII. 1814-24 the two last numbers of the year added from 1814. pr. in blue
	The First Republic		Charles X. 1824-28. pr. in blue
	p. in blue		
	1800-2 p. in gold and colours		
	1803 to May 8th 1804. Consular period		1829-30
	First Empire 1804-9. st. in red		1829-30
	1810-14. pr. in red		Louis-Philippe 1830

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Sèvres Louis Philippe 1831-34 pr. in blue		Sèvres Second Republic 1848-52 pr. in red
	cypher of Louis Philippe		
			
	pr. in green		Second Empire 1852-4. pr. in red
	marks on wares destined for the Royal Châteaux. pr. in red		T=tendre, with reference to a soft paste made temporarily
			1854-70
			
			
			Third Republic 1880-89. pr. in red
			1890-

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	1871 in red. The cut indicates a spoilt piece		Marks and monograms of painters, decorators, and gilders at Sèvres.
	1900 in green		ALONCLE, birds, etc. 1758-81
	1900-2 in red to indicate the gilding		ANDRÉ, Jules, landscapes, 1843-69
	1902-4 in red		ANTEAUME, landscapes, etc. 1754
	1848 on porcelain made for Ministers pr. in red		APOIL, Alexis, figure subjects 1845-64
			APOIL, Mme., figures, 1864- 1894
	1898-1904 on porcelain made for various Embassies		ARCHELAIS, decorator, 1865-1902
			ARMAND, birds, etc., 1745- 1746
			ASSELIN, portraits, etc., 1750-94
			AUBERT ainé, flowers, 1754-
			AUVILLAIN, ground colours 1877-
			AVISSE, decorator, 1850- 1884
			BAILLY fils, flowers, 1750- 1800
			BALLANGER, decorator, 1902
			BARBIN, decorator, 1824-39
			BARDET, flowers, 1751-1800
			BARRAT, bouquets, etc., 1780-91
			BARRE, detached bouquets, 1780-91
			BARRÉ, flowers, 1846-81
			BARIAT, figures, 1852- 1883

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
BD.	BAUDOIN, ornaments, 1750-	B	BOULANGER, flowers, 1754-1800
X	BECQUET, flowers, etc., 1748-	G	BOULANGER fils, subjects, 1770-81
B	BELET, E., flowers, etc., 1878-1900	Br	BRACHARD, sculptor
B	BELET, L., decorator, 1879-	By	BRÉCY, decorator, 1880-
B.r.	BÉRANGER, figures, 1807-1846	Bn	BULIDON, bouquets, 1745-1792
G.	BERTRAND, bouquets, 1750-1800	MB	BUNEL, Mme., flowers, 1778-1817
B	BIEUVILLE, decorator, 1877-	S	BUTEUX père, flowers, 1756-1786
*	BIENFAIT, gilding, 1756-	9.	BUTEUX fils ainé, flowers, 1773-1822
T.	BINET, bouquets, 1750-1800	A	BUTEUX fils jeune, subjects, 1780-94
Sc	BINET, Mme. (née Chanou), flowers, 1750-1800	Bx	BUTEUX, flowers, after 1800
B	BLANCHARD, decorator, 1811	CC	CABAU, flowers, 1848-84
AB	BLANCHARD, A., decorator, 1878-1900	△	CAPELLE, borders, 1745-
MB.	BOCQUET, decorator, 1902-	C.P	CAPRONNIER, gilding, 1800
BT	BOTEL, gilding, 1797-1822	○	CARDIN, bouquets, 1749-
B	BONNUIT, decorator, 1858-1894	5.	CARRIER, flowers, 1752-
W	BOUCHER, flowers, 1754-	C.	CASTEL, landscapes, etc., 1750-1800
W	BOUCHET, landscapes, etc., 1757-93	Ch.C	CATTEAU, decorator, 1902-1904
LB.	BOUCOT, flowers, etc., 1785-91	*	CATON, subjects, etc., 1753
Y.	BOUILLAT, flowers, etc., 1800-11	K	CATRICE, flowers, etc., before 1800
B	BOULLEMIER, gilding, 1822-1841	J.C	CÉLOS, decorator, 1865-1894
FB	BOULLEMIER ainé, gilding, 1822-41	ch.	CHABRY, subjects, etc., 1749
Bf	BOULLEMIER fils, gilding, 1802-12		

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
J.D.	CHANOU, Mme. (née Durosey), flowers, before 1800	G.D.	DEVELLY, landscapes, etc., 1813-48
C.P.	CHAPUIS ainé, flowers, etc., before, 1800	D.	DEVICQ, decorator, 1880-
j.c.	CHAPUIS fils, bouquets, before 1800	D.H.	DEUTSCH, decorator, 1805-1817
L.C.	CHARPENTIER, decorator, after 1800	D.I.	DIDIER, decorator, 1819-1845
F.C.	CHARRIN, Mme., subjects, etc., after 1800	A.	DIEU, Chinese subjects gilding, before 1800
*	CHAVAUX père, gilding, 1752-	D.	DOAT, sculptor, 1878-
j.n	CHAVAUX fils, gilding, etc., 1770-83	K.	DODIN, figures, etc., 1754-1803
§	CHEVALLIER, flowers, 1755	D.R.	DRAUD, Chinese figures and gilding, before 1800
†	CHOISY, de, flowers, etc., 1800-1817	B.	DROUET, decorator, 1879-
¶	CHULOT, flowers, etc., 1755	D.T.	DROUET, flowers, 1828
C.M.	COMMELIN, bouquets, before 1800	‡	DUBOIS, flowers, etc., 1756-
C.C.	CONSTANT, gilding, 1804-1815	A.D.	DUCLUZEAU, Mme., figures, etc., 1818-48
C.T.	CONSTANTIN, figures, 1823-1845	D.Y.	DUROSEY, gilding, 1802-27
♪	CORNAILLE, flowers, 1755-1793	D.	DUSOLLE, bouquets, before 1800
H.C.	COURCY, de, figures, 1866-1886	D.T.	DUTANDA, bouquets, before 1800
L.	COUTURIER, gilding, 1783-	D.	EAUBONNE, d', decorator, 1904
A.	COURSAJET, decorator, †1886	E.	ESCALLIER, Mme., decorator, 1874-88
A.	DAMMOUSE, figures, etc., 1862-80	X.	EVANS, birds, insects, etc., 1752-
D.F.	DAVID, decorator, 1852-1882	F.	FALOT, birds, insects, etc., before 1800
D.F.	DAVIGNON, landscapes, 1814	H.F.	FARAGUET, Mme., figures, 1856-70
D.F.	DELAFOSSÉ, figures, 1805-1815	F.	FICQUENET, flowers, 1864-1881
D.F.	DESPERAIS, decorator, 1794-1822	◆	FONTAINE, miniatures, etc., 1752
D.G.	DERICHSWEILER, G., decorator, 1858-84		

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
F	FONTAINE, flowers, 1827-1857	T	GOMERY, flowers, 1756
♡	FONTELLIAU, gilding, 1753-	F.G	GOUPIL, figures, 1863-79
Y	FOURÉ, flowers, before 1800	g.t.	GRÉMONT, bouquets, 1770-1781
A	FOURNERIE, decorator, 1903	X	GRISON, gilding, 1749
A.F	FOURNIER, decorator, 1878-	E	GUILLEMAIN, decorator, after 1800
Ch	FRAGONARD, figures, etc., 1847-69	H	HALLION, E., landscapes, 1884
sun	FRITSCH, figures, etc., 1763-1765	H.	HALLION, Fr., gilder, 1866-1895
E.F	FROMENT, figures	jh.	HENRION, bouquets, before 1784
fl-fx	FUMEZ, bouquets, 1777-1801	hc.	HÉRICOURT, bouquets before 1800
Gu.	GANEAU fils, gilding, after 1800	W.	HILKEN, figures, etc., before 1800
leaf	GAUTHIER, landscapes, etc., 1787-91	H	HOURY, flowers, 1747-55
G	GÉBLEUX, decorator, 1883-	h.d.	HUARD, decorator, 1811-1846
J.G.	GÉLY, decorator, 1851-1888	E.h.	HUMBERT, figures, 1862-1870
G	GENEST, figures, 1752	h.	HUNY, flowers, 1791-99
†	GENIN, flowers, etc., 1756	È	JARDEL, decorator, 1886-
GG.	GEORGET, figures, etc., 1802-23	Z	JOYAU, bouquets, before 1800
gd.	GÉRARD, subjects, before 1800	j.	JUBIN, gilding, before 1800
Y.t	GÉRARD, Mme. (née Vau-trin), flowers, before 1800	È	JULIENNE, renaissance ornaments, after 1800
R	GIRARD, Chinese figures, before 1800	L	LAMBERT, flowers, 1864-96
Gb.R	GOBERT, figures, 1852-91	LG.	LANGLACÉ, landscapes, 1813-44
Gr	GOBLED, decorator, 1902-	h.R	LA ROCHE, flowers, before 1800
D.G.	GODIN, gilding, 1808-28	H	LASSERRE, decorator, 1896-

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
L	LATACHE, gilding, after 1800	ME	MAUGENDRE, sculptor, 1881-86
L e	LE BEL ainé, figures, etc., before 1800	Edem	MAUSSION, Mme. de, figures 1860-70
LB.	LE BEL jeune, bouquets, 1780-93	S	MÉRAULT ainé, decorator, 1754-91
L.B.	LE BEL, landscapes, 1804-1844	9	MÉRAULT jeune, bouquets, 1786-89
L.	LEANDRE, subjects, left in 1785	M	MÉRIGOT, decorator, 1848-1884
L	LECAT, ground colours, 1872-	FAR	MEYER, A., figures, 1863-1871
LL	LECOT, Chinese subjects, before 1800	X	MICAUD, flowers, 1759
U	LEDOUX, landscapes, etc., 1758	MC	MICAUD, gilding, 1792-1812
A	LÉGER, decorator, 1902-	MouM	MICHEL, bouquets, before 1800
LG	LE GUAY, gilding, 1748	M	MILET, O., decorator, 1862-1877
L.g.	LE GUAY, figures, etc., 1778-81	LM	MIMARD, decorator, 1884-
J.	LE GAY, decorator, 1866-1884	M	MOIRON, bouquets, 1790-1791
.	LEGUAY, miniatures, etc., 1772-1817	5.	MOUGENOT, flowers, 1754
LG	LEGRAND, gilding, after 1800	MR	MOREAU, gilding, 1809-15
EL.	LEROY, gilding, 1864-88	M	MORIN, naval and military subjects, 1754
L.L.	LEVÉ pere, flowers, etc., 1754	M	MORIN, gilding, 1888-
f	LEVÉ, F., flowers, etc., before 1800	AM	MORIOT, figures, 1830-48
AL	LIGNÉ, decorator, 1883-	A	MUTEL, landscapes, 1754
CL	LUCAS, decorator, 1878-	nq	NIQUET, bouquets, left in 1792
R.B	MAQUERET, Mme. (née Bouillat), flowers, before 1800	=	NOËL, flowers, etc., 1755
A	MARTINET, flowers, 1861-1878	SD	NOUILHIER, Mme. (née Durosey), flowers, before 1800
M	MASSY, flowers, 1779-1806	och	OINT, Ch., decorator, 1879-82

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
C	OUINT, E., coloured grounds, 1888-93	C	QUENNOY, decorator, 1902
Q	OUINT, Em., coloured grounds, 1877-89	Q	RAUX, bouquets, before 1800
P	PAILLET, figures, 1882-88	R	RÉGNIER, F., figures, 1820-1866
P	PARPETTE, flowers, etc., 1755	R	RÉGNIER, H., figures, 1825-1870
PL	PARPETTE, Mme., flowers, etc., 1794	R	RÉJOUX, gilding, 1862-90
L.S.	PARPETTI, Mme., L., flowers, 1789-1825	R	RENARD, E., decorator, after 1800
Eye	PAJOU, sculptor, 1750	R	RENARD, H., decorator, 1881
P	PELUCHE, decorator, 1880-	R	RICHARD, Em., flowers, 1869-1900
P.T.	PETIT, flowers, 1756	R	RICHARD, E., flowers, 1838-1872
f	PFEIFFER, bouquets, before 1800	R	RICHARD, F., decorator, 1848-78
P.H.	PHILIPPINE ainé, subjects 1780-91	R	RICHARD, S., decorator, 1832
S.h.	PHILIPPINE, flowers, 1787-1791	R	RICHARD, L., decorator, 1902
P.	PIERRE ainé, flowers, before 1800	R	RICHARD, P., gilding, 1849-1881
P.Y.	PIERRE jeune, bouquets, before 1800	R	RIOCREUX, I., landscapes, 1824-49
P	PIHAN, decorator, 1888-	R	RIOCREUX, D., flowers, 1807-72
S.t.	PITHOU ainé, subjects, before 1800	R	ROBERT, P., landscapes, 1806-43
S.J.	PITHOU jeune, figures, etc., before 1800	R	ROBERT, Mme., flowers, after 1800
P	PLINE, gilding, 1831	R	ROBERT, J. F., landscapes, 1806-12
P	PORCHON, gilding	X	ROCHER, figures, etc., 1758
I	POUILLOT, bouquets, before 1778	A.	ROSSET, landscapes, 1753
A	POUPART, landscapes, 1815-45	R.L.	ROUSSEL, bouquets, before 1800
HP.	PREVOST, gilding, 1754	PMR	ROUSSEL, figures, 1842-72

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	SANDOZ, decorator, 1890-		TROYON, decorator, 1802-1817
P.S.	SCHILT, L., flowers, 1822-55		ULRICH, decorator, 1889-1904
S.h.	SCHADRE, birds, etc., before 1800		VAUDÉ, gilding, etc., 1753
	SIEFFERT, figures, 1883-88		VAVASSEUR, arabesques, 1753
	SIMARD, decorator, 1883-		VIEILLARD, decorator, 1752-90
	SINSSON, flowers, 1780-95		VIGNOL, decorator, 1883-
SS.p	SINSSON, flowers, 1820-25	2000	VINCENT, gilding, 1752-91
	SIOUX ainé, bouquets, 1752-1792		WALTER, flowers, 1832-82
	SIOUX jeune, flowers, 1752-1792		WEYDINGER, gilding, c. 1814
	SOLON, M., figures, etc., 1862-71		XROWET, flowers, etc., 1750
	SWEBACH, landscapes, 1806-1814		YVERNEL, landscapes, etc., 1750
	TABARY, birds, 1754	Decorators who signed in full	
	TAILLANDIER, bouquets, 1753-90	ANDRÉ, J., landscapes, 1843-1869	
• • •	TANDART, flowers, 1755	BALDISSERONI, figures, 1865-1879	
	TARDI, bouquets, 1757-95	BARRIAT, decorator, 1852-1883	
• • •	THÉODORE, gilding, before 1800	BÉRANGER, J., figures, 1807-1846	
	THÉVENET père, flowers, etc., 1745	BOIS, Th. du., sea subjects, 1842-1848	
	THÉVENET fils, decorator, 1752	BOQUET, landscapes, 1804-1814	
J.C.	TRAGER, J., flowers, etc. 1841-73	BOQUET (Mlle. Virginie), landscapes, 1835-1863	
H	TRAGER, H., decorator, 1887-	BUCQ (Le), landscapes, 1843	
I.	TRAGER, L., decorator, 1888-	BULOT, flowers, 1862-1883	
	TRISTAN, decorator, 1879-1882	BRUNEL, figures, 1863-1883	
		CABAU, C., flowers, 1848-1884	
		CÉLOS, J., decorator, 1865-1894	
		COOL (Mme. de), figures, 1870	
		COURCY (de), figures, 1866-1884	

DEGAULT, figures, 1808-1817
 DEMARNE, subjects, 1808-1814
 DEMARNE (Mlle. Caroline), landscapes, 1822-1825
 DENOIS (Mlle. Jenny), portraits, 1820
 DESBOIS, sculptor, 1886-1887
 DEVELLY, C., landscapes, 1813-1848
 DIDIER, decorator, 1819-1845
 DUCLUZEAU (Mme. Adelaïde), portraits, 1809-1848
 DUFRESNE, Henry, figures, 1862
 FONTAINE, flowers, etc., 1850
 FRAGONARD, Th., subjects, 1847-1869
 FROMENT DELORMEL, Eug., figures, 1853-1884
 GALLOIS (Mme.), figures, 1871
 GARNERAY, L., sea subjects, 1838-1842
 GÉLY, J., figures, 1851-1888
 GEORGET, figures, 1803-1806
 GODDÉ, enamels and reliefs, 1861-1863
 HAMON, figures, 1849-1854
 JACCOBER, flowers and fruit, 1818-1848
 JADELLOT (Mme. S.), subjects, 1864-1871
 JAQUOTOT (Mme. Victoire), portraits, 1801-1842
 LABBÉ, flowers, 1847-1853
 LAMARRE, landscapes
 LAMBERT, landscapes, 1858
 LASSEUR, decorator, 1896-
 LAURENT (Mme. Pauline), figures, etc., 1850

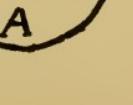
LANGLACÉ, landscapes, 1807-1844
 LANGLOIS (Polyclès), landscapes, 1847-1872
 LEBEL, portraits, etc., 1804-1844
 LEGUAY, subjects, figures, 1778-1840
 LESSORRE, figures, 1834
 LYNYBYE, landscapes, 1841-1842
 MERIGOT, F., flowers, etc., 1848-1888
 MEYER-HEINE, figures, 1862-1868
 MORIOT, figures, portraits, 1830-1848
 PARENT, L.-B., figures, 1816
 PHILIP, enamels, 1847-1877
 PHILIPPINE, still life, 1785-1840
 POUPART, A., landscapes, 1815-1845
 RÉGNIER, landscapes, 1836-1870
 RICHARD, E., decorator, 1858
 RÔBERT, landscapes, 1806-1843
 RODIN, sculptor, 1881-1883
 ROUSSEL (P.-M.), figures, 1848-1872
 SCHILT (L.-P.), flowers, 1822-1855
 SCHILT (Abel), figures, 1847-1880
 SOLON (Mlle. L.), figures, 1862-1871
 SWEBACH, landscapes, etc., 1806-1814
 TRAGER, J., birds, etc., 1841-1873
 TREVERRET (de), figures, 1819
 TRISTAN, figures, 1863
 TURGAN (Mme. Constance), portraits, 1834
 VAN OS, flowers and fruits, 1811-1814
 VAN MARCK, subjects, 1825-1862
 VERDIER, J., designer, vers, 1890

SPAIN AND PORTUGAL

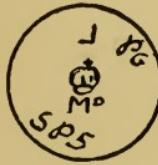
THE manufactory of a tin-enamelled earthenware decorated in blue, manganese and green, or in blue and lustre pigment, or in lustre alone, flourished in Spain from an early date, and was most probably introduced by the Moors. Manises and Valencia were centres of the industry, which was at its best in the fifteenth and sixteenth centuries. In the seventeenth century several Italian potters settled in Spain, and introduced the manufacture of their, then decadent, maiolica there. Later, when French faience was at its height, some French potters removed to Spain, so that during the seventeenth and eighteenth centuries tin-enamelled wares were made at Alcora, Talavera, and elsewhere, some of which recall the later styles of Italian maiolica, while others resemble French faience. Wall-tiles with elaborate geometrical patterns of Moorish origin, known as *azulejos*, were largely made in Spain from early times, and formed a special industry.

Porcelain was manufactured in due course in the eighteenth century, the most important factory being that of Buen Retiro, near Madrid, founded in 1760 by the help of workmen and moulds removed from Capo-di-Monte, Naples. The ware was at first a soft paste, but after 1780 a harder magnesian porcelain was made.

Clever copies of Palissy ware and the mottled earthenwares of Staffordshire are made by Mafra, at Caldas, in Portugal.

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Hispano-Moresque pottery 15th cent. Valencia	A AL CO- .AR CROS P.c	Alcora Pottery and porcelain 18th cent.
	"	ALCORA ESPAÑA Soliva	
	15th cent.	FABRICA REAL DE ALCORA ANO 1735	
	c. 1480	CHRIS. OVALEROS	
	? Manises 1610 (and a hand in a circle)	Mox Fo Fev VC ^o J Alvarez f.	Painters' marks
	Puente de Arzobispo 16th and 17th cent.	S ★ L	Talavera 17th and 18th cent.
	Alcora 18th cent.	V	Seville 19th cent.
		De la Real Fabrica de Azulejos de Valencia	1836
		Soc de Juana Zamore	? Valencia, 1786
		Real Fabrica de Dº Maria Salvador	Disdier 1808

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Seville Early 19th cent.		Viana de Castello 18th cent.
			Coimbra
	Valladolid ? 18th cent.		Caldas c. 1870 Imitations of Palissy ware
	Sargadelos 19th cent.		Lisbon c. 1833
	Segovia 19th cent.		Buen Retiro (Madrid) 1760-1804. Soft paste till about 1780, and afterwards a hard hybrid porcelain
	Portugal		p. in blue and imp.
	Porto Pottery of Massarelos 1738-1833		
	Miragaia c. 1755		
	Rato 18th cent.		

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<i>Giuseppe Fumo</i>	Buen Retiro Porcelain	<i>✓ 22</i>	Buen Retiro 1804-8
<i>Carl Gr</i>		<i>S R</i>	
<i>G G</i>		<i>V M</i>	
<i>JOSEPH GRICCI</i>	c. 1763	<i>Velazquez</i>	
<i>* F</i> O-	c. 1803	<i>NAJL HAGRAN</i> <i>DE</i> <i>J.M PEREIRA</i>	Portugal Lisbon J. Ferreira 19th cent.
<i>N. D.</i>		<i>LISBOA</i> 1793	Lisbon
<i>XX</i>		 <i>VA</i>	Vista Alegre 1790-
<i>R.F.E. PORCELANA</i> <i>ESMC</i>		<i>V.A.</i> 	
	1804-8		
			Malta c. 1844 Stoneware

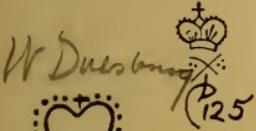
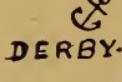
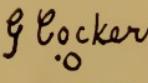
THE BRITISH ISLES

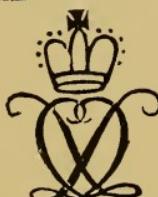
VARIOUS attempts to make porcelain in the neighbourhood of London culminated in factories of Bow and Chelsea, both of which were active as early as 1745. The ware was a soft-paste porcelain, the secret of which had been learnt, no doubt, from French potters. Shortly after 1750 other factories sprung up at Derby, Worcester, Lowestoft, Longton Hall, Bristol, and Liverpool. All the early English porcelains were varieties of soft-paste, some distinguished by the admixture of bone-ash, and others by that of steatite. The only true hard-paste porcelain was made of Cornish materials at Plymouth from 1768-70 and at Bristol from 1770-81. The English porcelains continued to vary under fresh experiments till the end of the eighteenth century, when a more permanent mixture was arrived at by Josiah Spode in Staffordshire. This was the modern English porcelain, made chiefly of China clay and China stone from Cornwall, and bone-ash; it combines the strength of hard-paste with some of the soft mellowness of the old soft-paste porcelain. The decoration passed through regular phases, first copying the Chinese white wares, then the blue and white, then the enamelled Japanese porcelain exported from Imari; next came imitations of the Meissen and Sèvres styles, from the rococo to the pseudo-classical; and at the beginning of the nineteenth century the Japan patterns were revived in a very free rendering of the more elaborate "Imari" designs. After this the potters fell back on imitations of the earlier styles until new life was infused into their work at the end of the last century.

Marked specimens of English earthenware are practically unknown before the seventeenth century. It was then that delft or tin-enamelled ware in the Dutch fashion began to be made, chiefly at Lambeth: this industry spread over the country in the eighteenth century, and considerable factories sprung up at Bristol

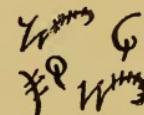
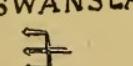
and Liverpool. In Staffordshire and at Wrotham in Kent, in Derbyshire and other places the more English method of decorating earthenware with coloured slips was largely practised, and many of the pieces bear the names or initials of potters as well as those of the destined possessors of the pots. At the end of the seventeenth century salt-glazed stoneware was made by Dwight of Fulham, and at Nottingham, and a fine red stoneware after the Chinese *buccaro* was made by Dwight and by Elers in Staffordshire. Early in the eighteenth century the Staffordshire potters became celebrated for a fine, white, salt-glazed stoneware of remarkable thinness and sharpness which is called "salt-glaze" par excellence. This was followed by a lead-glazed earthenware of creamy-yellow tone perfected by Wedgwood in his Queen's ware about 1760. It was decorated, first with splashes and mottlings of green and brown or brownish-purples, and afterwards by painting in enamel colours. Towards the end of the century numerous earthenwares and stonewares were invented or perfected by Josiah Wedgwood and his contemporaries, e.g. jasper wares, black basalt or Egyptian black, cane-coloured stoneware, pearl-ware, etc.; and in the early nineteenth century a host of iron-stone chinas, improved stone chinas, etc., mostly hard white earthenwares, were invented as cheap substitutes for porcelain. Marks on English pottery are mostly impressed and are often difficult to decipher because the glaze has filled up the hollows of the stamp.

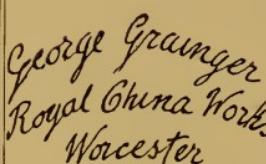
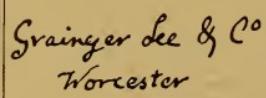
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
B 	? John Bacon on Bow porcelain inc. Belleek Co. Fermanagh Ireland 1857- Pr.		? Bow or Chelsea c. 1750 p. in blue Bristol 1770-81 h.p. The Meissen cross swords borrowed by Champion. p. in blue. The numbers 1-17 probably indicate different painters. Bone and Stephens are said to have been 1 and 2
♀ ♂	Bow 1745-76 s.p. inc.	X !	R X X 17
† ‡	p. in red	B 4	
‡ †		‡. X	Plymouth and Bristol marks combined
F H	p. in blue		A leaf painted over the word 'Bristoll' in raised letters
K		T °	Tebo, modeller (see above) inc.
	? Monogram of Th. Frye	X A. J. st	
T °	Tebo modeller inc.	Bristoll	In low reliefs. Mark of an early factory, c. 1750
B		C S S	Caughley 1772-1814 s.p. p. in blue These works were absorbed by Coalport. S = Salopian. Disguised numeral resembling an Oriental mark
⊗ 	? Bow		

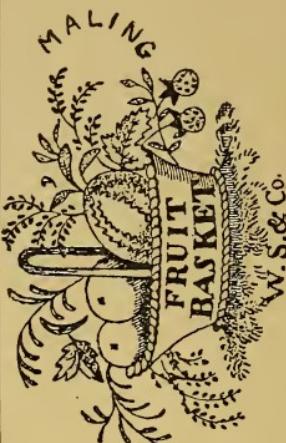
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
 DONOVAN 481	Donovan of Poolbeg St., Dublin, decorated Minton and other porcelains c. 1800 p. in red		Derby pr. in red Bloor period 1811-44
Donovan's Irish Manufacture			pr. in red
	Derby s.p. p. blue 1770-84		pr. in red
	Crown Derby mark painted in colours c. 1782 onwards, Early marks in blue, puce, or gold, later in red		on imitations of Sèvres
N 384 8	Incised on figures and vases, pattern numbers and workmen's mark added		Derby porcelain with Meissen mark
N 0363			
			Rare mark in blue, on porcelain printed by Holdship at Derby c. 1764
N	inc.		Copy of Chinese tripod mark
W 10	inc.		Cocker, figure maker at Derby early 19th cent. and in London c. 1840- inc.
2 size G	Monogram of Duesbury and Kean, 1795-7 p. in colour		King Street c. 1850 after the closing of the old factory pr.
			

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Derby King St. c. 1870 Initials of Stevenson and S. Hancock pr. in red		Lowestoft copies of Worcester marks.
	Mark of the Royal Crown Derby Factory in Osmaston Rd. 1876- pr.	J. Sadler, Liverpool	Liverpool Sadler and Green printers, 1756-99 (see p. 103)
S & G 49	Isleworth Shore & Goulding 1760-c. 1800 s.p. p. in colour	Sadler, Lip ^t	
Shore & Co	Lowestoft 1757-1802 s.p. Allen, painter late 18th cent.	Evans, sculpsit Gilbody, maker	c. 1770
Allen Lowestoft	Numbers (7 to 25) and workmen's mark on Lowestoft porcelain. p. in blue	HERCULANEUM	Herculaneum works c. 1800-41 (see p. 103)
J V IV VI		NANT-GARW C.W.	Nantgarw China works. Co. Glamorgan 1811-14 and 1817-19 s.p. mark imp.
3 5 16		G	Pixton (Derbyshire) s.p. 1796-1812. p. in colour
8		P	
H \$ X N S A	Imitation Chinese marks. p. blue	P	? initial of Billingsley
4 6 12 9 ant.		B	Billingsley decorated various wares at Mansfield in 1801
		26	Plymouth h.p. 1768-70. works removed to Bristol in 1770 and converted into the Bristol China manufactory in 1773. p. in blue and colours

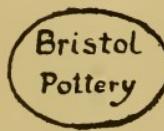
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Rockingham Porcelain made by Brameld 1820-42 pr.		Staffordshire <i>Stoke-upon-Trent</i> W. Copeland bought Spode's business in 1833
BRAMELD	in a wreath		Garrett a partner 1835-47 pr.
	Staffordshire <i>Longton Hall</i> Little & Co. 1752-58 s.p. p. in blue		Minton 1796 onwards early marks. p. in colour
			Minton and Boyle 1836-42 imp.
	New Hall c. 1781-1825 s.p.		Modern mark pr.
	pr. in red		<i>Longport</i> Davenport 1794-1887 pr. in red
	Stoke-upon- Trent Spode 1797-1833		
	p. in colours and gold		P. Warburton <i>New Hall</i> patent for print- ing in gold, 1810
	in a wreath		W. & J. Turner of <i>Lane End</i> with or without Prince of Wales' feathers. Patent for improvements in porcelain, 1809
	Copeland was Spode's London agent and afterwards partner		

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Staffordshire M. Mason at <i>Lane Delph</i> c. 1804 pr. imp.	<i>Decorated by</i> SWANSEA H. Morris	Swansea Morris continued to paint porcelain of various kinds at Swansea after 1824 1809-20 (cf. p. 104)
M. MASON		<i>Pardoe, Bristol</i>	
	Hanley c. 1820 p. in blue		Worcester 1751 onwards s.p. crescent used alone from c. 1751-1793 p. and pr. in blue
	Burslem 1814-26 imp.	 	
WEDGWOOD	Stencilled in red or blue, 1805-15 (cf. p. 113)	  	on painted and blue printed wares
	? Ridgway (see p. 110)		c. 1751-1783. Imitations of Oriental marks. p. in blue
W. T. ENGLISH PORCELAIN J. R. & Co.	Ridgway 1814-55 pr.	     	
	Early 19th cent.		
<i>Swansea</i>	Swansea 1814-24 s.p. p. in red		Copy of the Chinese jade mark
	1815-18 imp.	 	Copies of Meissen, Chelsea, Sèvres, and Tournay marks
		 	

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	<p>Worcester s.p. Workmen's marks 1751-83</p> <p>Similar marks occur on Lowestoft and Bow porcelains. p. in blue</p> <p>Flight period 1783-93. The mark FLIGHTS incised occurs rarely.</p> <p>B incised for Barr (1793-1803). Flight & Barr 1793-1807</p> <p>Barr, Flight, and Barr, 1807-13</p> <p>Flight, Barr, and Barr, 1813-40</p> <p>1851-62. This mark under a crown 1862 onwards. pr.</p> <p>Marks of R. Hancock (1756-74), engraver.</p> <p>The anchor for R. Holdship</p> <p>On printed ware</p> <p>Painter of animals. (Monogram of JD for John Donaldson, also occurs on vases, c. 1768)</p>	 CHAMBERLAIN	<p>Worcester Chamberlain's factory, 1789- 1840</p> <p>With other marks giving the address of the London house</p> <p>pr.</p>
	George Grainger Royal China Works Worcester		Grainger's factory 1801-1888
	Grainger Lee & Co Worcester		pr.
	Hadley's & H.S. WORCESTER ENGLAND.		Modern pr.
	Hadley's WORCESTER, England		pr.

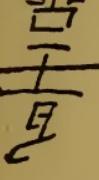
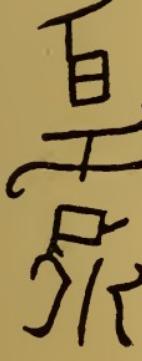
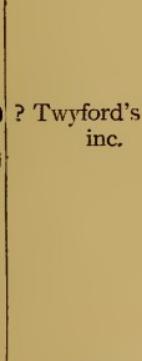
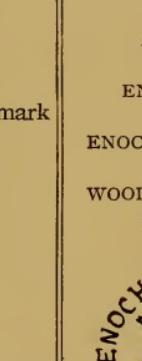
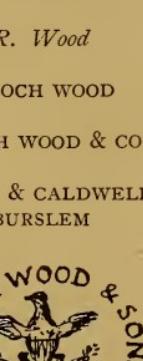
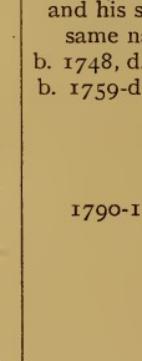
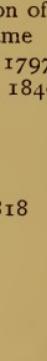
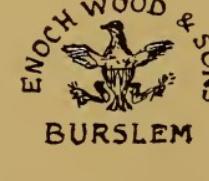
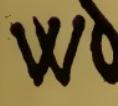
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<i>Absolon Yarm &</i>	Yarmouth a decorator late 18th cent.	 Maling FRUIT BASKET W.S.&CO.	North Hylton 1762—moved to Newcastle in 1817
<i>Belle Vue Pottery Hull.</i>	Hull 1826-41 pr.		Stockton-on- Tees W. Smith & Co. 1820- pr.
DAWSON & CO. O	Hylton 1800- imp.		
FERRYBRIDGE.	Ferrybridge 1792-early 19th cent.		
F. WEDGWOOD.		W. S. & Co.	
WEDGWOOD & CO.	1796-	QUEENS WARE	
<i>Tomlinson & Co.</i>	1792-96 and 1801-34	STOCKTON	
FELL, NEWCASTLE	Newcastle 1817-	W. S. & Co.	also S. & W.
		WEDGEWOOD	
 F ANCHOR MIDDLESBRO POTTERY CO	Middlesboro 1831-44 imp.	SEWELLS & DONKIN	Newcastle St. Antony's. c. 1780-
 LONDON ANCHOR	"	DIXON, AUSTIN & CO.	Sunderland 1800-
J. PHILLIPS HYLTON POTTERY	1817- See above	SUNDERLAND	
SCOTT Brothers & Co.	Southwick 1789-	I. W. & Co.	
Moore & Co. Stoneware Southwick	Wear Pottery 1803-	PHILLIPS & CO.	
		ROCKINGHAM	Rockingham 1765-1843 (cf. p. 99)
		BRAMELD	(the same in a wreath)
		MORTLOCK'S CADOGAN	Early 19th cent.
		DON POTTERY	Swinton 1790 onwards

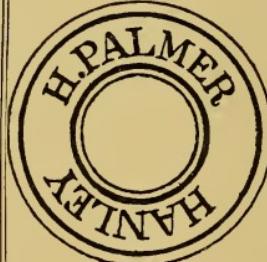
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Swinton Don Pottery 1790 onwards		Liverpool Pennington 18th cent. p. in blue
D. D. & Co. CASTLEFORD	Castleford late 18th cent. onwards. David Dunderdale & Co. (1803-21)		Sadler and Green, printers and potters 1756-99. Sadler retired about 1774
	interlaced Ds ? David Dunderdale		Engraver c. 1790
HARTLEY, GREENS & CO. LEEDS * POTTERY	Leeds c. 1760-1878		HERCULANEUM POTTERY
			Herculaneum pottery 1794-1841
L. P.	Leeds Pottery		pr. , ,
R. B. & S.	R. Britton and Sons 1863-78		pr. , ,
	L for Leeds (in a quatrefoil within a circle)		pattern mark on Liverpool ware pr.
Nottn. 1703	Nottingham stoneware		Belper 1800-34. Denby 1812 onwards
Made at Nottingham ye 17th day of August A.D. 1771			Codnor Park Pottery taken by Bourne in 1833 and closed 1861

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
J. OLDFIELD & CO.	Chesterfield		Bristol said to be the monogram of Richard Frank at Brislington in lustre late 18th cent.
S. M. 1726	Derby slip ware. ? Samuel Meir	A&R A&C	on earthenware early 19th cent.
R S	Richard Meir	J. Eaves, Bristol	
John Meir, 1708		J. Doe, 1797	painter
S S By Stephen Shaw 1725	incised	W. F., 1848	W. Fifield, painter (b. 1777, d. 1857)
I H	Joseph Heath c. 1770 cream ware	POUNTNEY & ALLIES	1816-35
Pot Works in Derby	pr. c. 1770	POWELL, BRISTOL	Mid. 19th cent.
Radford Sculpsit		Martha Wilkinson Bristol Pottery, 1808	painter: mark incised
	Lowesby c. 1835 imp.	Pardoe, fecit, Bristol	1809-20
W J	Bristol delft ware 18th cent.	WINCANTON Nathaniel Ireson, 1748	Wincanton delft ware c. 1730-50
F	? Flower	P. P. COV. L. Stone, China	Plymouth Pottery Co. c. 1850
1761 Bowen fecit	p. in blue	T. M. 1790	Donyat (Somerset) graffiato ware
	cream ware 1786-c. 1840	J. G. Mkr. 1669	Welsh graffiato ware
+	? Bristol	James Daves Pencoyd	Pencoyd Glamorganshire 1822
		Cambrian Pottery	Swansea earthenware 1769-1870

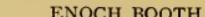
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<i>CAMBRIAN</i> OPAQUE PORCELAIN	Swansea Cambrian Works 1769-1870. invented c. 1790	RICHARD NORMAN	Chailey (near Rye) 1842
SWANSEA		I. L. 1638	Wrotham (Kent) slip ware probably initials of the potters
DILLWYN & CO.	1801-17 and 1824-50	G. R. 1651	
<i>Swansea</i>		I. W. 1656	
DILLWYN'S ETRUSCAN WARE	1845-6	H. I. 1669	? Jull
BEVINGTON & CO. SWANSEA	1817-24	N. H. 1678	
	pr.	I. E. 1697	
		IE WE 1699 WROTHAM	Mortlake early 19th cent.
OPAQUE CHINA B & B 4	Glamorgan Works Baker, Bevans and Irwin 1816-39	<i>Kishere, Mortlake</i> S & G	Isleworth Shore and Golding 1760-1830
<i>Rye (Sussex) Pottery</i>	pr.	<i>Fulham Pottery</i>	Fulham early 19th cent. mark
		<i>T. Wetherill Modeler No. 1 Cleaver St., Lambeth, London</i>	Lambeth stoneware 19th cent.
	Rye c. 1790 onwards Cadborough Works		c. 1837 imp.
	Bellevue Works 1869 onwards		

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<i>Doulton & Watts Lambeth Pottery</i>	Lambeth 1820-58 stoneware	CARTWRIGHT	Staffordshire c. 1650
J. & M. P. B. & Co.	Glasgow Bell and Co. 1842-	JOSEPH GLASS	1703
SCOTT PB 6	Portobello late 18th cent. onwards	<i>Thomas Heath, 1677</i>	? Derby
		<i>Job Heath, 1702</i>	,
<i>Dublin</i>		<i>Joshua Heath, 1771</i>	,
<i>cream ware</i> c. 1770		<i>Richard Meir</i>	c. 1708
		<i>John Meir, 1708</i>	
<i>Engraved by James Brindley</i>		<i>Richard Mare, 1696</i>	
WOODNORTH & CO.	? Staffordshire 1818	<i>Richard Meer, 1680</i>	
		<i>W. RICH, 1702</i>	
		<i>TH. SANS, 1650</i>	? Wrotham
<i>Belfast 1724 M H * R 1724</i>		<i>R. SHAW, 1692</i>	
<i>John Pidler his hand</i>		<i>JOHN SIMPSON, 1735</i>	
		<i>RALPH SIMPSON</i>	c. 1700
<i>John Hoyle</i>		<i>WILLIAM SIMPSON</i>	1685
<i>John Phillip Hoyle</i>		<i>THOMAS TOFT, 1671</i>	
		<i>RALPH TOFT, 1676</i>	
		<i>JAMES TOFT, 1705</i>	
		<i>CHARLES TOFT</i>	Modern
		<i>RALPH TURNOR, 1680</i>	
		<i>WILLIAM TALOR</i>	
		<i>GEORGE TAYLOR, 1690</i>	
		<i>JOHN TAYLOR, 1700</i>	
		<i>JOHN WRIGHT, 1707</i>	
		<i>JOHN WEDGWOOD 1691</i>	
		All in this column are makers of slip-ware	

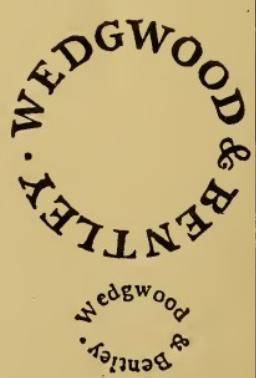
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Staffordshire On red stoneware made by Elers at Bradwell (1690- 1710) and after- wards by many 18th cent. potters imp.	MINTON	Stoke-upon- Trent
		M. & C.	1793 onwards Minton and Co.
		B. B. <i>New Stone</i>	
		M. & B.	Minton and Boyle
			c. 1824 pr.
	On a black teapot supposed to have been made by Twyford early 18th cent.	³⁶ <i>Ra Wood</i> Burslem	Burslem
	? Twyford's mark inc.	<i>R. Wood</i>	Ralph Wood b. 1716, d. 1772 and his son of same name
		<i>ENOCH WOOD</i>	b. 1748, d. 1797. b. 1759-d. 1840
		<i>ENOCH WOOD & CO.</i>	
		<i>WOOD & CALDWELL</i> <i>BURSLEM</i>	1790-1818
			
		<i>LAKIN</i>	1770-1795
W. T. & Co.		<i>LAKIN & POOLE</i>	"
SPODE C		<i>R. POOLE</i>	1795-
<i>Spode</i>		<i>Drab Porcelain</i>	? made by Lakin
	1770-1833	<i>J. LOCKETT</i>	c. 1786-1829
	pr.	<i>W. S. KENNEDY</i>	c. 1838
	cf. p. 99	<i>J. MACINTYRE</i>	
		<i>MOSELEY</i>	c. 1811-1857

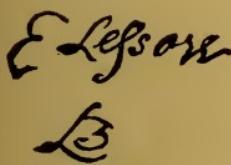
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
OPERATIVE UNION POTTERY	Burslem 19th cent.	RILEY'S SEMI-CHINA	Burslem Early 19th cent.
MACHIN & POTTS <i>Burslem, Staffordshire</i>	1834	ALCOCK AND CO. HILL POTTERY BURSLEM	1826 at Cobridge. c. 1850 at Burslem
P. B. & Co.	With crown and wreath. Pinder, Bourne and Co.	S. A. & Co.	Hanley and Shelton Astbury, jun. (c. 1760-80)
	Middle 19th cent.	J. VOYEZ	Voyez, sculptor and potter, also worked for Wedgwood and Palmer
I. DALE. BURSLEM	c. 1800	VOYEZ & HALES, <i>Fecit</i>	c. 1780
T. & R. B.	Boote 1850-		1760-76 imp.
	Late 18th cent.- 1842	H. P.	
STONE CHINA JAMES EDWARDS & CO.	1842 onwards	NEALE & PALMER	1776-78
DALE HALL J. E. & S.			imp.
WALTON	1806-39		
Edge & Grocott	? Burslem 19th cent.		
ANTHONY SHAW BURSLEM	1850-		
STEEL BURSLEM	1766-1824	NEALE & WILSON NEALE & CO.	1778-87

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
WILSON	Hanley		Hanley
			Meigh, Old Hall Hanley 1770-1860
<i>John Daniel, 1775</i>		INDIAN STONE	
<i>S. Daniel, Stoke</i>	Engraver	CHINA	
<i>Wolfe & Hamilton Stoke</i>	c. 1790	OPAQUE PORCELAIN	,
<i>E. Mayer</i>	1770-1813	ENAMEL PORCELAIN	,
<i>E. Mayer & Son</i>	1813-1830	SALT	c. 1820
<i>Joseph Mayer & Co.</i>	Early 19th cent.	EASTWOOD	W. Baddeley of <i>Eastwood</i> : 18th cent.
<i>T. J. & J. MAYER</i>	c. 1830 onwards	T. SNEYD HANLEY	Early 19th cent.
MAYER BROS.	,	MANN & CO. HANLEY	1857-8
<i>Mayer & Elliot</i>	,	KEELING, TOFT & CO.	Early 19th cent.
<i>Published by C. R. BOOTH & CO. Hanley, Staffordshire</i>	1839	JOHN RICKHUSS AND CHARLES TOFT	c. 1854
E I B	Birch late 18th cent.	S. HOLLINS	1774-1816
BIRCH		T. & J. HOLLINS	Successors of S. Hollins
SHORTHOSE & HEATH	c. 1800	WARBURTON	c. 1780-1826
SHORTHOSE & CO.	c. 1821	HACKWOOD	1842-56
HEATH		C. & H., Late HACKWOOD	Cookson and Harding

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
HARDING	Hanley Middle 19th cent.		Hanley Mason's iron-stone china was patented in 1813 pr.
FLETCHER & CO. SHELTON	1786-1810 block printers		
W. STEVENSON HANLEY	1828		
R. M. W. & Co.	Ridgway, Mosley, Wear, and Co.		
<i>Ridgway</i>	1794 onwards		
<i>Ridgway & Sons</i>	1802-14		
			
	pr.		
			
	afterwards Brown, Westhead, Moore, and Co. 1855- pr.		Tunstall
G. BAGULEY, HANLEY	1810		Early 19th cent.
MASON'S CAMBRIAN ARGIL	Lane Delph late 18th cent.		c. 1763
M. MASON	C. J. Mason and Co. 1825-51. The words "Granite China" and a view of the works also occur with this mark.		19th cent.
FENTON STONE WORKS C. J. M. & Co.			pr.

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
ADAMS	Tunstall 1787 onwards	<i>W. Greatbach</i> <i>Lane Delf</i>	Lane End 1778
W. ADAMS & SON			
W. A. & S.		<i>Radford</i>	Engraver (cf. p. 104)
W. A. & Co.			A feather in a crown and word CAMBRIA on a ribbon accompany this mark
MARSHALL & CO. 6	Early 19th cent.	C. HEATHCOTE & CO.	early 19th cent.
	Hilditch and Son early 19th cent.	MYATT	c. 1800
A. STEVENSON WARRANTED STAFFORDSHIRE	19th cent.	<i>T. Harley, Lane End</i>	c. 1800
HALL	Early 19th cent.	HARLEY	
T. GREEN	Fenton c. 1835	<i>Aynsley, Lane End</i>	c. 1790
S. GREENWOOD	1770-80	<i>Lane End</i>	
PRATT	c. 1800 onwards	<i>B. Plant, Lane End</i>	Late 18th cent.
F. and R. PRATT & CO. FENTON		BAILEY & BATKIN	c. 1815
TURNER	Lane End 1762-1803	M. & N. 264 <i>Mayr & Newbd</i>	Early 19th cent.
W. & J. TURNER	Prince of Wales' feathers also added to this mark	<i>P. in Me</i>	
TURNER & CO.		CYPLES	c. 1786
J. MIST, 82 FLEET ST., LONDON	London agent	CHEATHAM & WOOLLEY	Early 19th cent.

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
Thomas Wooley 	Lane End inc. 1794-1887 imp. pr. cf. p. 99	JONES & WALLEY J. & R. G. Elkin, Knight & Co.	Cobridge 1835-60 John and Robert Godwin c. 1843 Lane Delph 19th cent.
G. R. 1811 	Longport 1819-29	 	Etruria and Burslem. Wedgwood, on red stoneware c. 1760 imp.
	WEDGWOOD WEDGWOOD Wedgwood 1760-19th cent.		On cream ware c. 1760 (The letters irregular)
PHILLIPS, LONGPORT R. DANIEL 	Cobridge 18th cent. 1802-1840 imp.		In varying sizes from 1760 onwards
		WEDGWOOD & BENTLEY Wedgwood & Bentley	1768-80
			In varying sizes "

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
WEDGWOOD & SONS	Etruria Rare mark c. 1790		Staffordshire (miscellaneous) Registration mark used on Minton, Copeland, and other wares from c. 1850
JOSIAH WEDGWOOD <i>Feb. 2, 1805</i>	Very rare	F. MEIR <i>Crystal Ware</i>	Tunstall c. 1842
	Various commas, dashes, numbers and single letters occur on the earlier wares		19th cent. ? Davenport
O S X	Three letters combined at random occur after 1868		19th cent.
WEDGWOOD ETRURIA <i>Wedgwood</i> <i>Etruria</i>	In varying sizes c. 1840	BATTY & CO.	19th cent.
WEDGWOOD	Stencilled on porcelain 1805-15 and again after 1879	<i>Mohr and Smith</i> <i>Patentees</i>	"
	Painter, 1859-75	J. CLEMENTSON <i>Ironstone, Tillenberg</i>	With a phœnix. Hanley, c. 1845
	From 1891. <i>England</i> added on porcelain exported to United States pr.	 hunt	?
WEDGWOOD	The Wedgwood marks are nearly all stamped. A single letter indicates the year on modern wares	DUCROZ & MILLIDGE ROYAL TERRACOTTA PORCELAIN	c. 1850 In a garter enclosing the Royal crown
ENGLAND		BOTT & CO.	Early 19th cent.
		REGINA H. & G.	Holland and Green, Longton after 1853
		<i>Sampson Lownds</i> 1786	? Tunstall

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<i>J. Hollingshead</i>	Staffordshire c. 1750	U.S.A. <i>Mr. Clarkson Crolius</i> 1798	America Potter's Hill New York
BARKER	Fenton 18th cent. (also on Newcastle ware 19th cent.)	PAUL CUSHMAN	c. 1809 Albany, N.Y.
BAYLON	late 18th cent.	NORTON & FENTON BENNINGTON VT	(in a circle) Vermont 1839-
<i>S. Smith</i>	c. 1770	LYMAN FENTON & CO.	c. 1848
B	? Boot or Booth on lustre ware c. 1815	ROOKWOOD POTTERY CIN. O.	Rookwood Pottery, Cincinnati, Ohio established, 1877
RAINFORTH & CO.	19th cent.	R. P. C. O. M. L. N.	Rookwood Pottery, Cincinnati, Ohio, Maria Longworth Nicholas
PROUDMAN	,		,
E. & W. BENNETT CANTON AVENUE BALTIMORE, M.D.			c. 1846
STONE CHINA K.T. & K.			(and a buffalo) Knowles, Taylor, and Co., East Liverpool, Ohio, 1870-
HARKER, TAYLOR, & CO. H.P. Co.			Harker Pottery Co., East Liver- pool, 1840-

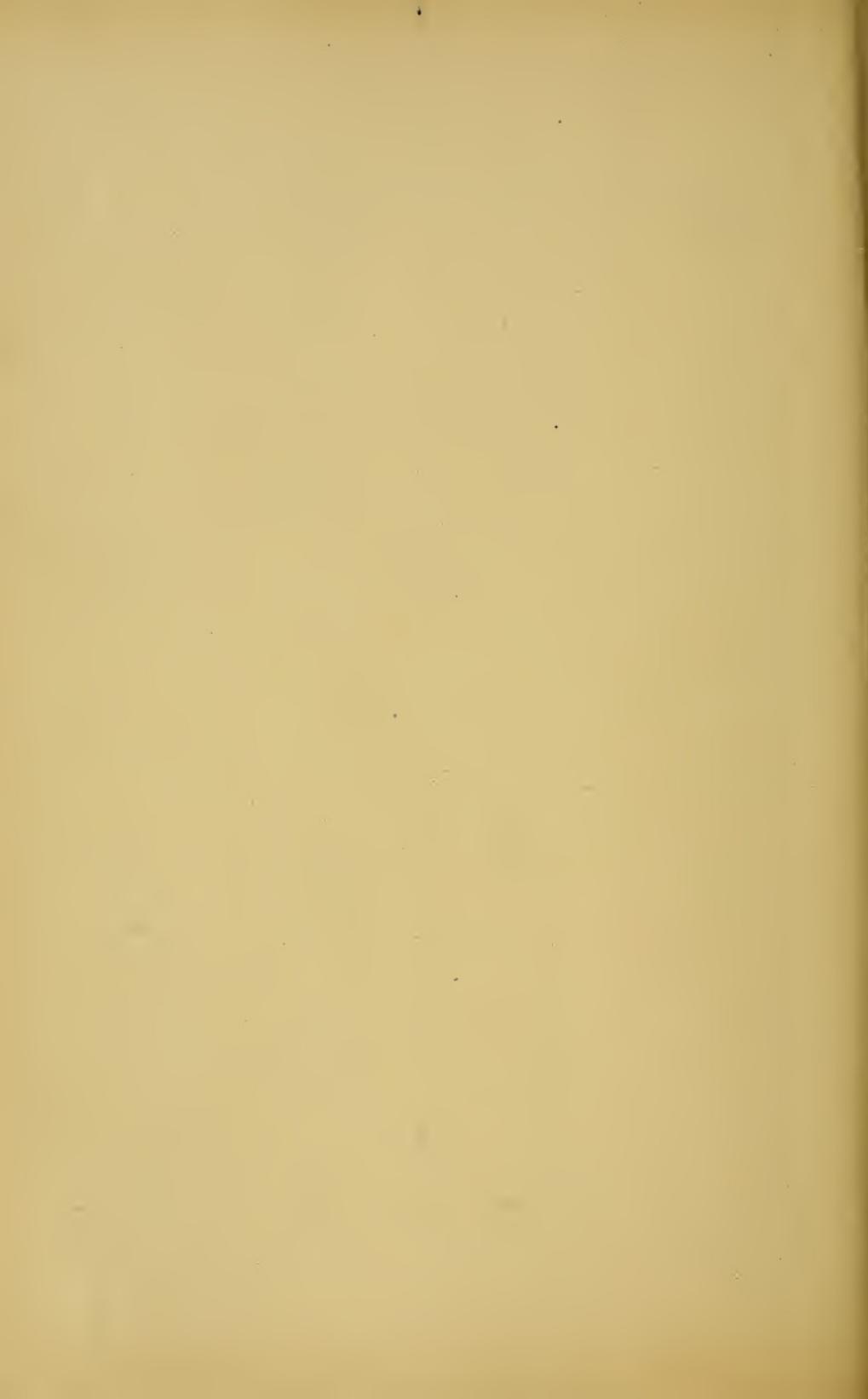
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
P	Philadelphia Bonnin & Morris Southwark c. 1770 p. in blue : cream ware	William Ellis Tucker <i>China Manufacturer</i> Philadelphia 1828	Philadelphia h.p. porcelain
J. Smith 1799	Bucks Co., Pa. Joseph Smith pottery 1767-1800	Tucker & Hulme 1828	
H.R.	Henry Rondebusch 1811-16 Montgomery Co. Pa.	Jo ^s Hemphill	1832-36 workman's marks inc. Walker
Henry Rondebusch	..	W W m	Morgan
S.T.	Samuel Troxel 1823-33 graffiato pottery	F	Frederick
G.H.	Georg Hübener graffiato pottery 1785-98	H	Hand
IT	I. Taney Bucks Co. c. 1794	V	Vivian
Johan Drey 1889	Smith, Fife, & Co. <i>Manufacturers, Phila</i>	C.B.	C. J. Boulter
AH	RALPH B. BEECH PATENTED JUNE 3, 1851 KENSINGTON, PA.	Kensington, Pa.	
PM	AM. POTTERY MANUF ^G CO. JERSEY CITY	Jersey City, N.J. (on a flag) pr. 1833-	
H.T.I.S.T.	Johan Drey	D. & J. <i>Henderson, Jersey City</i>	In a circle c. 1829
	Initials of potters in Pennsylvania	A. P. M. & Co.	American Porcelain Manu- facturing, Co. Gloucester, N.J. 1854-57
	Montgomery Co. J. Scholl, of Tyler's Port c. 1830 a fuchsia imp.	MERCER POTTERY TRENTON, N.J.	Trenton, N.J. semi-porcelain 1868-

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
BISHOPS WALTHAM	Hants on terra cotta 1862-66		Marks of decorators of Lancastrian pottery. Lewis F. Day (designer)
CROSSLEY COMMONDALE	Yorks on terra cotta 1880-83		John Chambers
R. W. MARTIN <i>Fulham</i>	On artistic stoneware		Richard Joyce
	Louis Marc Solon: on porcelain decorated in <i>pâte-sur-pâte</i> : at Sèvres, and after 1870 at Minton's, <i>Stoke-upon-Trent</i>		Walter Crane (designer)
 VIII	Marks on Lancas- trian lustred and <i>flambé</i> pottery made by Pilkington and Co. at Clifton Junction Manchester. VIII = 1908		C. E. Cundall
	Mark of G. M. Forsyth		Dorothy Dacre
	Mark of W. S. Mycock		Jessie Jones
			Gwladys Rodgers
			Annie Burton

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Bernard Moore. Stoke-upon-Trent Staffs. on Flambé glazed ware		Wileman and Co. Foley Potteries Longton, Staffs.
	Ridgway. Shelton, Staffs.		E. J. D. Bodley. Burslem, Staffs.
	Aller Vale and Watcombe Art Potteries, S. Devon. Mark also ALLER VALE		Brownfields Pottery Cobridge, Staffs.
	Royal Essex Pottery, Castle Hedingham Essex		"
	W. Howson Taylor. Ruskin Pottery, Birmingham		J. Dimmock and Co. Hanley, Staffs.
	Torquay		Old Hall Porcelain Works Hanley, Staffs.
	Tooth and Co. Bretby Pottery near Burton-on-Trent		"

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	W. Adams and Co. Tunstall Staffs.		T. and R. Boote. Burslem Staffs.
			Booths, Ltd. Tunstall Staffs.
	H. Alcock and Co. Cobridge Staffs.		Brannam. Barnstaple Devon
	John Aynsley and Sons Longton, Staffs.		Foley China Works Fenton, Staffs.
	W. Ault. Swadlincote near Burton-on-Trent		Burgess and Leigh. Burslem Staffs.
	Bishop and Stonier. Hanley, Staffs.		Burslem Pottery Co. Staffs.
			T. C. Brown- Westhead, Moore and Co.

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Cochran and Fleming, Glasgow		W. H. Grindley and Co., Tunstall
	Doulton and Co., Lambeth		G. Jones and Sons, Stoke-upon-Trent Staffs.
	Elton, Sunflower Pottery, Clevedon, Som.		Locke and Co., Worcester
	Charles Ford, Burslem, Staffs.		Lovatt and Lovatt, near Nottingham
	Th. Forester and Sons, Longton, Staffs.		J. Macintyre and Co., Burslem Staffs.
	Furnivals, Ltd., Cobridge, Staffs.		A. Meakin, Ltd., Tunstall, Staffs.
	W. H. Goss, Stoke-upon-Trent Staffs.		J. and G. Meakin, Hanley, Staffs.



PERSIA, SYRIA, ASIA MINOR AND EGYPT

THE pottery of the Near East, while embracing many kinds of earthenware, is usually characterised by a friable body of sandy texture: this is occasionally coated with tin-enamel, oftener with white "slip," though it is sometimes decorated directly on the body. Painting in blue and brown, turquoise and green, or in lustre pigments was practised from very early times, and the ware, except when tin-enamelled, has a translucent glaze of remarkable depth and quality. It appears probable that Egypt was the nursery of the art after the fall of the Roman Empire and in the early Middle Ages, and that its practice spread thence into Syria, Persia, and Asia Minor, where brilliant and attractive types of pottery were made from the eleventh to the seventeenth century. The rubbish mounds which cover the site of Fostat (Old Cairo) have proved rich mines of fragments and waste pieces of pottery evidently thrown away from kilns—many of which bear marks; some of the marks show that Persian and Syrian potters, or their descendants, were working in Egypt alongside the native Egyptians. Indeed the most common name *Ghaïby* signifies "stranger," and is qualified on one piece with the further description *El Châmy*, "the Syrian." The dates of these marked fragments range from the ninth to the seventeenth century.

Lustre pigments were used with great skill in Persia from the thirteenth to the seventeenth century, and perhaps also in Egypt at an earlier date. Under Turkish rule, from the sixteenth century onwards, a particularly beautiful pottery of the same type was made in Asia Minor and at Damascus. This ware, formerly known as Rhodian and Damascus ware, is noted for its brilliant colours and its decorative schemes of semi-naturalistic flowers—pinks, hyacinths, marigolds, roses, fritillaries, etc. A large propor-

tion of this ware, exclusive of that made at Damascus, is distinguished by the use of a fine red pigment, always in palpable relief. This pigment, generally known as "Rhodian red," was obtained from Armenian bole.

Marked examples of Persian, Syrian and Turkish wares are uncommon.

A translucent pottery, which is generally known as Persian porcelain, was made at a very early date, and then again about 1600 and even as late as 1800. This ware frequently bears delicately incised patterns or is ornamented with pierced patterns the openings of which are filled with glaze. It was formerly known in England as "Gombroon Ware."

The marks found on Persian pottery occur most frequently on the wares of the sixteenth to the nineteenth century, particularly on the pieces in which Chinese influence is apparent in the decoration. Marks also occur on Anatolian wares of Minor importance.

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
غایبی	Ghaiby (=stranger) 16th cent. one of his pieces also bears the words El Châmy, meaning the Syrian	عَلِ الْهُرْمُزِي	El Hermizi (=from Hormuz in Persia) 16th cent.
غایبی	"	عَلِ الْهُرْمُزِي	"
غایبی	Son of Ghaiby	عَلِ الْمَسْرُزِي	El Masry. Egyptian 13th or 14th cent.
غایبی	Aagami (=Persian) 16th cent.	عَلِ الشَّنَاعِي	El Châmy, Syrian
غایبی	"	عَلِ الشَّنَاعِي	"
غایبی	Ghazal 16th cent. Syrian style	عَلِ التَّارِيزِي	El Taurizi (=from Tauris) 16th cent.
غایبی	"	عَلِ التَّارِيزِي	"
غایبی	Bism 16th and 17th cent. Syrian style	عَلِ التَّارِيزِي	"

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
القمر	El Chaer 15th cent. Egyptian	عَلَسْرِفَابَه	Charaf
النَا لِصُوَّا	El Siouaz 16th cent. Syrian	أَبُولَكَ	Abou-l-iizz 17th cent. Egyptian
مَكَانِيْنِيَاد	El Istaz, 13th or 14th cent. Persian	أَبُولَفَ	Abolo 17th cent. Egyptian
عَلَ	El Maalem 15th or 16th cent. Egyptian	دَحْمَر	Aahmad. Egyptian
الْجَلِم	El Mouslem on ? 9th cent. lustered ware Egyptian	رِيكَ	Rikk. Style of Damascus
عَلَمْ	Nakkach 15th or 16th cent. Syrian style	فَتَّاح	Fath : style of Damascus 16th cent.
زَنَانِيَّ	El Barrany 13th cent. Egyptian	الْعَلَى	Kallass. Syrian style
عَلَالِيَّرَانِيَّ	El Fakid 16th cent. Syrian style	مَال.	Tal : 16th or 17th cent. Egyptian
عَلَالِيَّفَرِنِيَّ			

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Persian blue and white faience, 16th or 17th cent., imitation of a Chinese seal		= " Belonging to Ahmed. Made by Muhammed Ali A.H. 1232" (= A.D. 1817)
	Persian "porcelain" p. in lustre 16th or 17th cent.		=? " Made by Muhammed Harbaty "
	Signature of Hatim		Blue and white Persian, 19th cent.
	= " The decorator of it the poor Zari A.H. 1025" (= A.D. 1616) on blue and white faience		"
	= " The work of Mahmud Mi'mar of Yezd"		"
	17th Persian resembling a Chinese mark		"
	19th cent. Persian		Turkish faience 16th cent.
	= " Made by Muhammed Ali A.H. 1234" (= A.D. 1819) On "Gombroon" ware		Anatolian faience 17th cent.
			Mark of Youaz 18th cent.



CHINESE PORCELAIN

IT seems probable from literary evidence that porcelain was made in China at least as early as the T'ang dynasty (618-907 A.D.), but no examples of this period have reached Europe. The various makes of the Sung (960-1279) and Yuan (1280-1367) dynasties are known to us chiefly through a few of the coarser specimens of the creamy white ware of Ting-chou and the grey green celadon of Lung-ch'üan-hsien, and through the comparatively modern copies which abound. Marks on these wares appear to have been unusual, though we read that the Chüin-chou porcelain was sometimes marked with an engraved numeral, and a palace mark of the Yuan dynasty (*Shu-fu*) is given on p. 149. Under the Ming dynasty (1368-1644 A.D.), the Yung-lo period (1403-24) was celebrated for its fine white porcelain with engraved ornament; the Hsüan-tê period (1426-35) for blue and white (*i.e.* white porcelain painted in underglaze blue) and a brilliant underglaze red decoration; the Ch'êng-hua period (1465-87) for coloured decoration, painted in enamels and in glazes; the Hung-chih period (1488-1505) for a pale transparent yellow; the Chia-ching period (1522-66) for blue and white; the Lung-ch'ing (1567-72) and Wan-li (1573-1619) periods for enamelled decoration combined with underglaze blue, principally in five colours, including green, yellow, manganese purple and red. Genuine specimens of Ming porcelain made before the sixteenth century are practically un procurable, though the marks of Hsüan-tê and Ch'êng-hua occur very commonly on comparatively modern wares.

The reigns of K'ang-hsi (1662-1722), Yung-chêng (1723-35) and Ch'ien-lung (1736-95) have supplied practically all the finest Chinese porcelain in European collections. The K'ang-hsi period is noted for the perfection of blue and white porcelain; enamelled

porcelains in three and five colours,¹ with a predominance of green in various shades, whence the French name *famille verte*; porcelain with coloured grounds, e.g. greenish-black, powder-blue, coral-red, coffee-brown, leaf-green, etc., and reserved decoration in other colours; single-coloured wares with glazes of *sang de bœuf* red, peach-bloom, apple-green, and other tints. The reign of Yung-chêng (1723-35) was noted for the clever imitations of the ancient wares of the Sung dynasty with single-coloured, splashed, and crackled glazes. Indeed most of the archaic-looking specimens in our collections, with glazes of this description, were made about this time. Among enamels the various rose tints which came into use at the end of the preceding reign, were fully developed; and this period marks the transition of the *famille verte* into the *famille rose*, the old translucent enamels of limited range being replaced by an extended palette of opaque colours. The elaborately and minutely painted "egg-shell" plates and services (often with ruby-red ground underneath) were decorated at Canton mainly for export; and from this time onward large consignments of porcelain decorated to order with crests and coats of arms were shipped to Europe. The porcelain itself was made, like nearly all the Chinese porcelain known to us, at Ching-tê-chén,² in the province of Kiangsi, but the enamelled decoration in Western taste was added in Canton.

During the long reign of Ch'ien-lung (1736-95) mechanical perfection was reached in the manufacture of porcelain. There was little, old or new, that the potters could not achieve. Their glazes imitated jade, bronze, carved wood, lacquer, natural stones, and all kinds of ornamental materials; and many new glaze colours were adopted, e.g. *soufflé* red of coral tint, deep sapphire blue (known as the "Temple of Heaven" blue), "iron-rust" and "tea-dust" glazes. The painted wares are wonders of manipulative skill, though their delicate and elaborate finish may not be so pleasing as the bolder style and broader effects of the K'ang-hsi porcelains. A gradual but sure decline set in after the reign of Ch'ien-lung, and the nineteenth-century porcelain can usually be distinguished from the old wares by its inferior potting, weaker

¹ The enamels are always translucent, and at this time an overglaze enamel blue largely replaced the underglaze blue in the five-colour decoration.

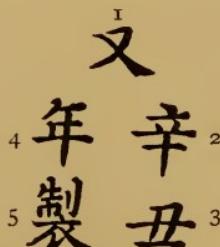
² The principal exception to this statement is the ivory-white porcelain known in France as *blanc de Chine*, which has been made in the province of Fu-chien from the early part of the Ming dynasty.

colours, and comparative poverty of design. Marks on Chinese porcelain group themselves as follows :—(A) Date marks. (B) Hall marks. (C) Marks of commendation, description, etc. (D) Signatures. (E) Symbols. The inscriptions are either in ordinary script or in ancient seal characters (see p. 136), the ideographs being arranged in parallel columns, read from the top, and the columns taken from right to left. The mark is nearly always under the base and sometimes enclosed in a double ring, but on some of the older specimens it occurs on the side or neck of the vessel in a single vertical or horizontal line. It is usually painted in blue under the glaze ; though it also appears in red, black or gold on the glaze, particularly on wares of the present dynasty ; and it is sometimes stamped like a seal in the body of the ware.

(A) DATE MARKS.—Chinese dates are reckoned by two systems of chronology—(1) Cycles of sixty years ; (2) the *nien-hao*, i.e. arbitrary names given by the Emperors to the periods during which they reigned.

1. *Cyclical dates* are not common and are, as a rule, inconclusive, because they mention only the year of the cycle without specifying the cycle itself. The Chinese cycles are reckoned from B.C. 2637 ; but the table on p. 133, which begins at the 45th cycle and ends with the 76th (*i.e.* A.D. 4 to 1923), will suffice for ceramic purposes. Each year of the sixty is known by a name composed of one of the “Ten Stems” combined with one of the “twelve Branches,” which are also the names of the signs of the Zodiac. Two examples will explain their use :—

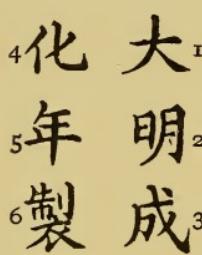
1 2 3 4 5 6 6 4 5
 Wu-ch'êñ nien Liang-chi shu = painting of Liang-chi in the
 Wu-ch'êñ year. The first two characters will be found to



represent the fifth year in the table, but no indication is given of the cycle to which it belongs. The second instance is exceptional

and the date can be guessed. It reads $\overset{1}{Y}u \overset{2}{hsin} \overset{3}{ch'ou} \overset{4}{nien} \overset{5}{chih}$ = made in the $\overset{1}{hsin} \overset{2}{ch'ou}$ year recurring. The $\overset{1}{hsin} \overset{2}{ch'ou}$ year, the 38th of the cycle, recurred in the reign of Kang-hsi who completed a full cycle of his reign in A.D. 1721.

2. The commonest system of dating porcelain is by the *Nien-hao*, or reign-name adopted by the Emperor on the New Year succeeding the death of his predecessor. These dates are usually written in six characters in two columns; the name of the dynasty coming first, followed by the reign-name of the Emperor; the usual ending is *nien* (year or period) *chih* (made), but the latter word is occasionally replaced by *tsao* which also

 means "made" (see p. 150) e.g. $\overset{1}{Ta} \overset{2}{Ming}$ $\overset{3}{Ch'eng} \overset{4}{hua} \overset{5}{nien} \overset{6}{chih}$ = made in the $\overset{1}{Ch'eng}$ $\overset{4}{hua}$ period (of the) great $\overset{2}{Ming}$ (dynasty). The mark is sometimes shortened into four characters by the omission of the name of the dynasty, (see p. 136). The individual year of the reign is very rarely specified. Occasionally the word *yü*, Imperial, is used instead of *nien*: (see p. 150).

The reader is cautioned that these reign-marks cannot be accepted as true dates, without other evidence. The Chinese, who venerate antiquity, make a practice of putting ancient dates on modern wares. *Hsüan-tê* and *Ch'êng-hua* in the *Ming* dynasty, *K'ang-hsi*, *Yung-chêng* and *Ch'ien-lung* of the *Ch'ing* dynasty are commonly used in this way, because of the ceramic greatness of the reigns indicated. The exception to this caution is the Imperial porcelain, on which the mark is accurately and skilfully inscribed.

The following tables include the principal reign-names of the *Ming* and *Ch'ing* dynasties, marks previous to these being virtually unknown, although they are reputed to have been first placed on Imperial wares by order of the Emperor Chên-tsung in the period *Ching-tê* (1004-7 A.D.). From the reign of *Yung Chêng* onwards seal characters were commonly used in the reign-marks, as shown below. A list of Chinese numerals is appended.

(B) HALL MARK.—The term "hall" here used is vague but comprehensive. It may refer to the shed of the potter, the studio of the painter, the shop of a dealer, the hall of a noble

or the palace or pavilion of an Emperor. It may equally signify the place where, or the place for which the ware was made ; and in the absence of any preposition the meaning of the hall-mark must often remain obscure. The word used in those marks is usually *t'ang*, a hall (see p. 142) ; but *t'ing*, a summer-house also occurs, as well as *chai*, a studio (p. 144), *hsuan*, a terrace (p. 151), and *fang*, a retreat (p. 143).

(C) MARKS OF COMMENDATION, etc., include (1) laudatory terms such as *Pao shêng* (of unique value) on p. 147, "a gem among precious vessels of rare jade" (p. 146), etc., referring to the beauty of the ware ; (2) words of good omen such as *Shou* (longevity), *Fu* (happiness), etc., implying a wish for the welfare of the owner of the vessel ; and (3) inscriptions which refer to the subject of the decoration, e.g. *Tsai ch'u'an chih lo* = "Feeling pleasure in the water," the subject being fishes in a pool (p. 147).

(D) SIGNATURES are rare on Chinese porcelain, chiefly because of the minute division of labour in the factories, where one piece sometimes passed through seventy hands. Some of the "hall marks," however, must be regarded as containing "studio names" of potters or decorators, and therefore as a kind of signature.

(E) SYMBOLS, DEVICES, etc., so dear to the Chinese mind, are often found in place of a written mark, the commonest being the Eight Buddhist symbols, the attributes of the Taoist Immortals, the Hundred Antiques, and Emblems of Happiness or Long-life such as the bat and the fungus. More rarely a group of objects can be translated rebus-fashion into a good wish ; e.g. a pencil-brush (*pi*) with a cake of ink (*ting*) and a (*ju'i*) sceptre or magic wand, together connote the phrase *Pi ting ju'i*, "May (things) be fixed as you wish" (p. 141).

In the year 1667 the Emperor K'ang-hsi forbade the use of the Imperial title or any sacred phrase on china, lest it should be broken and desecrated. It is unlikely that the prohibition remained in force for more than a few years, but during that time the double ring intended to enclose the mark either remained blank or was filled with a device or symbol or some other permissible substitute.

CHINESE POTTERY

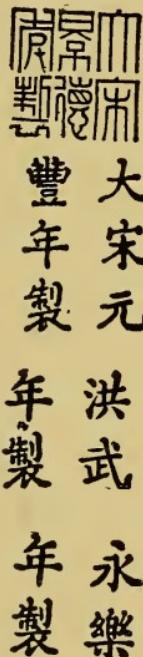
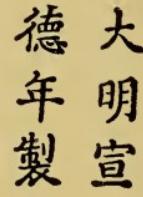
THE manufacture of pottery in China is of immemorial antiquity, but its history prior to the Han dynasty (B.C. 206–A.D. 220) is only of antiquarian interest. At this time it appears from literary evidence that stoneware, a very hard and partially vitrified pottery, was made; and from actual existing specimens that a red earthenware with green or yellow glaze was fashioned in vases of more or less artistic form, borrowed from the still more ancient bronzes. The spread of tea-drinking during the T'ang dynasty (A.D. 618–907) proved, no doubt, a great stimulus to the potters, but we know little about the results of their efforts before the Ming dynasty (A.D. 1368–1644). It was in the reign of Chêng-tê (1506–1521) that the potteries of Yi-hsing-hsien, in the province of Kiangsu, were started. The Yi-hsing ware is an unglazed pottery of varying hardness, and usually of red, buff, or fawn colours. It was called by the Portuguese “buccaro,” and is best known in tea-pots of fantastic shapes, such as Böttger of Dresden, certain Dutch potters, and Dwight and Elers in England copied at the end of the seventeenth and the beginning of the eighteenth centuries. The later examples are often enamelled and the manufacture continues to this day. Important stoneware factories exist in the province of Kuang-tung, dating perhaps from the Sung dynasty (A.D. 960–1279), but best known to us by their later products, *e.g.* jars, vases, and figures with splashed and mottled glazes with a prevailing blue or bluish grey tone streaked and flecked with scarlet, green, and olive brown. There are potteries near Peking producing good copies of the porcelain with turquoise and aubergine glazes, and there are many obscure factories which supply local needs; but the Chinese pottery in European hands can, as a rule, be safely assigned to either a Yi-hsing or Canton origin.

Marks on Chinese pottery usually consist of impressed seals giving the name (or art-name) of the potter or place of manufacture; and date-marks are uncommon.

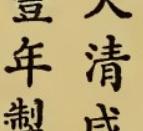
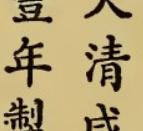
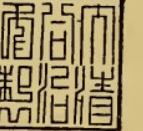
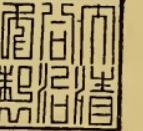
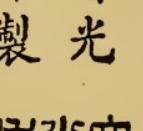
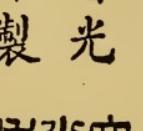
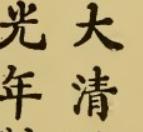
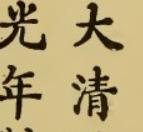
CYCLICAL SIGNS.	CYCLE BEGINNING					CYCLE BEGINNING				
	A.D.	A.D.	A.D.	A.D.	A.D.	A.D.	A.D.	A.D.	A.D.	A.D.
	4	64	124	184	244	4	64	124	184	244
	304	364	124	184	244	304	364	124	184	244
	604	664	424	484	544	604	664	424	484	544
	904	964	724	784	844	904	964	724	784	844
	1204	1264	1024	1084	1144	1204	1264	1024	1084	1144
	1504	1564	1324	1384	1444	1504	1564	1324	1384	1444
	1804	1864	1624	1684	1744	1804	1864	1624	1684	1744
	04	64	24	84	44	34	94	54	14	74
	05	65	25	85	45	35	95	55	15	75
	06	66	26	86	46	36	96	56	16	76
	07	67	27	87	47	37	97	57	17	77
	08	68	28	88	48	38	98	58	18	78
	09	69	29	89	49	39	99	59	19	79
	10	70	30	90	50	40	100	60	20	80
	11	71	31	91	51	41	101	61	21	81
	12	72	32	92	52	42	102	62	22	82
	13	73	33	93	53	43	103	63	23	83
	14	74	34	94	54	44	104	64	24	84
	15	75	35	95	55	45	105	65	25	85
	16	76	36	96	56	46	106	66	26	86
	17	77	37	97	57	47	107	67	27	87
	18	78	38	98	58	48	108	68	28	88
	19	79	39	99	59	49	109	69	29	89
	20	80	40	100	60	50	110	70	30	90
	21	81	41	101	61	51	111	71	31	91
	22	82	42	102	62	52	112	72	32	92
	23	83	43	103	63	53	113	73	33	93
	24	84	44	104	64	54	114	74	34	94
	25	85	45	105	65	55	115	75	35	95
	26	86	46	106	66	56	116	76	36	96
	27	87	47	107	67	57	117	77	37	97
	28	88	48	108	68	58	118	78	38	98
	29	89	49	109	69	59	119	79	39	99
	30	90	50	110	70	60	120	80	40	100
	31	91	51	111	71	61	121	81	41	101
	32	92	52	112	72	62	122	82	42	102
	33	93	53	113	73	63	123	83	43	103

CHINESE DATE MARKS

THE *NIENHAO* OF THE EMPERORS WHICH COMMONLY OCCUR
ON PORCELAIN AND POTTERY.

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Sung dynasty Ching Tê (1004-7) Yuan Fêng (1078-86)		Ming dynasty Yung Lo in archaic script
	Ming dynasty Hung Wu (1368-98)		Hsian Tê (1426-35)
	Yung Lo (1403-24)		Hsian Tê (1426-35)

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
化年製	Ming dynasty Ch'êng Hua (1465-87)	大明萬 曆年製	Ming dynasty Wan Li (1573-1619)
年製	The same	大明天 崇禎年製	T'ien Ch'i (1621-27)
成化	The same in seal characters	大清順 熙年製	Ch'ung Chên (1628-43)
成化	Hung Chih (1488-1505)	大清康熙年製	Ch'ing dynasty Shun Chih (1644-61)
治年製	Chêng Tê (1506-21)	大清康熙年製	The same in seal characters
弘德年製	Chia Ching (1522-66)	大清康熙年製	K'ang Hsi (1662-1722)
正靖年製	Lung Ch'ing (1567-72)	大清康熙年製	The same in seal characters
嘉慶年製			
隆慶年製			

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
正年製  大清雍正 	Ch'ing dynasty Yung Chêng (1723-35) The same in seal characters	豐年製  大清咸豐 	Ch'ing dynasty Tao Kuang (1821-50)
隆年製  大清乾 	Ch'ien Lung (1736-95) The same in seal characters	治年製  大清同治 	The same in seal characters T'ung Chih (1862-74)
年製  嘉慶 	Chia Ch'ing (1796-1820) The same in seal characters	緒年製  大清光緒 	The same in seal characters Kuang Hsu 1875-1909
光年製  大清道 	Tao Kuang (1821-50)	南  大清 	The same in seal characters

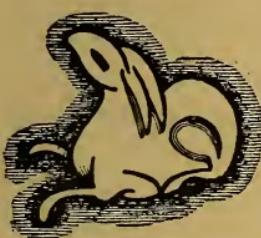
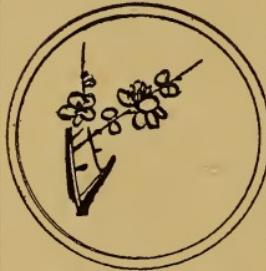
CHINESE NUMERALS

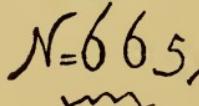
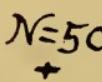
1	一	壹	Yi
2	二	貳	Erh
3	三	叁	San (rare)
4	四	肆	Ssü
5	五	伍	Wu
6	六	陸	Liu
7	七	柒	Ch'i
8	八	捌	Pa
9	九	玖	Chiu
10	十	拾	Shih

These Chinese numerals will assist in calculating those rare Chinese and Japanese dates in which a particular year, month, or day is specified. Three forms are given: the common form on the left, the short form in the middle; and the long form on the right. Chinese numerals of the common form were used as marks on the Chün-chou porcelain of the Sung dynasty (960-1279 A.D.).

The numerals in Japanese read:—1. Ichi. 2. Futatsu or Ni. 3. San. 4. Yotsu or Shi. 5. Itsutsu. 6. Mutsu or Roku. 7. Nanatsu or Shichi. 8. Yatsu or Hachi. 9. Kokohotsu or Ku. 10. Ju or To.

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	The Eight Precious Things (Pa Pao) Chu (a jewel)		The Eight Buddhist Emblems (Pa Chi hsiang) Chêng (a bell). Sometimes the wheel (lun) is substituted for the bell
	Fang-shêng (a lozenge, symbol of victory)		Lo (a conch shell)
	Hua (a painting)		San (State umbrella)
	Ch'ing (a hanging musical stone of jade)		Kai (canopy)
	Shu (a pair of books)		Lien Hua (lotus flower)
	Chiüeh (a pair of rhinoceros horn cups)		P'ing (vase)
	Ai-yeh (an artemisia leaf)		Yü (a pair of fishes)
			Chang (entrails) an endless knot

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	A hare looking at the moon. K'ang-hsi period (1662-1722)		Lotus flower
	A hare (T'u). Late Ming and K'ang-hsi periods		"
	The hare which lives in the moon making the elixir of life, is venerated by the Taoists		Flowers
	Prunus spray (Mei hua)		
	Artemisia leaf : a good omen		Fungus (Lingchih) Emblem of Longevity
	Lotus flower		"
			A bat and two peaches (Fu shou Shuang ch'üan) a rebus = "Happiness and longevity both com- plete"

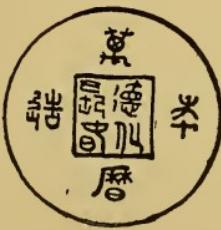
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Flower		A four-legged incense burner
	"		A tripod incense burner
	Head of a ju'i sceptre (of Longevity)		A tripod vase
	Endless knot		A tailless stork. Marks engraved on specimens in the Dresden collection :—zigzag, on blue and white ; cross on Japanese wares :
	Insect		H, on Chinese famille verte : triangle, on white Chinese : arrow, on red Chinese : parallelogram on "Old Indian" porcelain
	Four-legged incense burner (Ting) See p. 97	    	

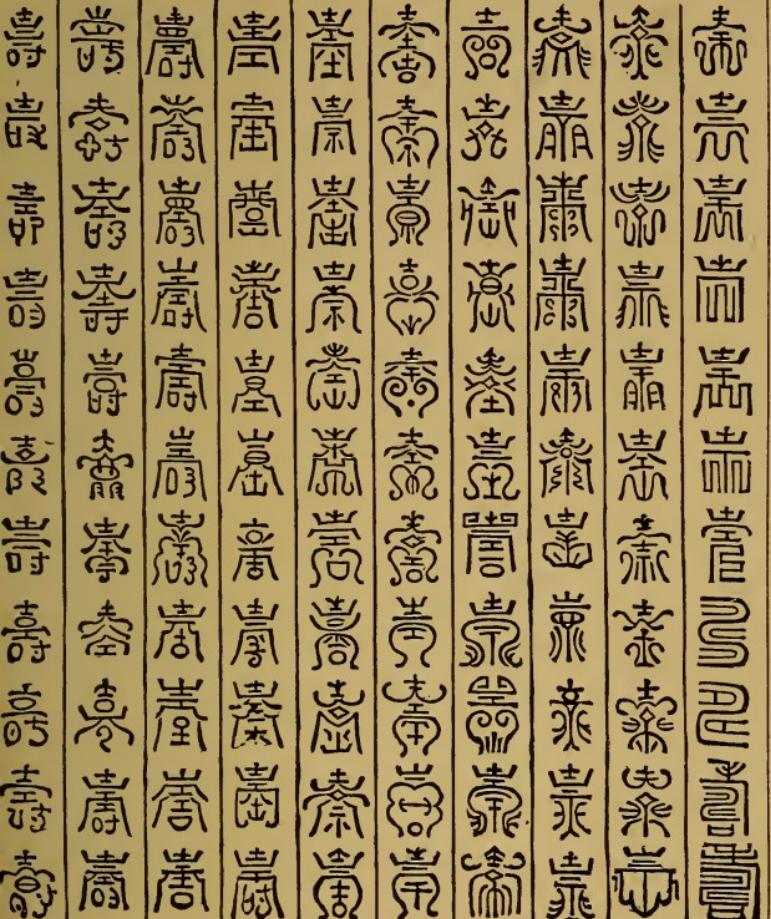
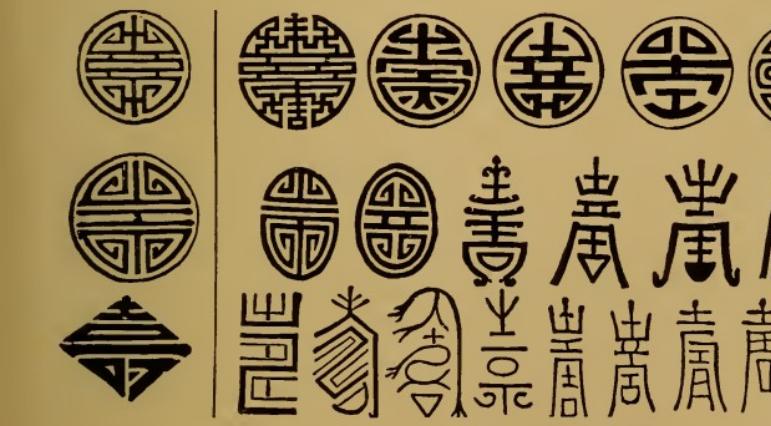
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Fu (one of the 12 ancient embroidery ornaments)		Lozenge symbol
	Pearl symbol		Pair of books
	Shell symbol		Cash symbol
	Pearl symbol		Two fishes, emblem of felicity
	? Musical instruments		"
	Lozenge symbol		"
	Swastika symbol or fylfot, in a lozenge		"
	Lozenge symbol		A brush (pi) a cake of ink (ting) and a sceptre of longevity (ju'i), making the rebus Pi ting ju'i = "May (things) be fixed as you wish!"

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
佳器玉堂	Yü t'ang chia ch'i = beautiful vessel for the jade hall. Late Ming and early Ch'ing dynasties	致遠堂製	Chih yuan t'ang chih = made at the hall of wide extension. 1736-95
堂永樂	Yung lo t'ang chih = made at the Yung lo (perpetual enjoyment hall) c. 1730	敬畏堂製	Ch'ing wei t'ang chih = made for the hall of respectful awe. A palace mark 1736-95
堂製彩華	Ts'ai hua t'ang chih = made at the hall of brilliant painting. 1820-50	德馨堂製	Tê hsing t'ang chih = made for the hall of fragrant virtue. 1573-1620
尚質門	Chih hao t'ang ch'ing shang = pure gift from the hall of good endeavour. 1736-95	漪藻堂	Lu yi t'ang = Hall of waving bamboos : on K'ang-hsi and Tao-kuang wares
堂製秀	Ts'ai hsiu t'ang chih = made at the hall of brilliant decorations. 1796-1820	玉海堂製	Yü hai t'ang chih = made in the hall of ocean jade. 1662-1722
堂友士	Yu tz'u t'ang chih = made for the hall of friends and scholars. 1662-1722	慎德堂製	Shun tê t'ang chih = made for the hall of cultivation of virtue. Palace mark 1820-50

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.	
博古製	慎德堂	Shun tê t'ang po ku chih = antique made at the Shun-tê hall, 1820-50	林玉景濂堂	Lin yü t'ang chih = made at the hall of abundant jade. 1662-1722
玉堂製	聚順美彩潤	Ch'ü shun mei yü t'ang chih = made at the Ch'ü shun hall of beautiful jade. late 17th cent.	養和堂	Ching lien t'ang fang ku chih = imitations of antiques made at the Chinglien hall. late 18th cent.
堂製	益右大樹	Ts'ai jun t'ang chih = made at the hall of brilliant colours. early 19th cent.	製房監署	Yang ho t'ang chih = made at the hall for the cultivation of harmony. 1723-35
堂製	奇玉	I yu t'ang chih = made at the hall of ? prosperity and profit. ? 17th cent.	瑞麓山	Jui lu shan fang chien chih = made in the mountain dwelling under the superintendence of Jui-lu. 1662-1722
堂製		Ta shu t'ang chih = made at the big tree hall. 1820-50	蘭	Chih lan chai chih = made in the epidendrum studio. 17th cent.
堂製		Ch'i yü t'ang chih = made at the hall of rare jade. 1662-1722	澹寧	Tan ning chai chih = made in the pavilion of peace and tranquillity. 1736-95



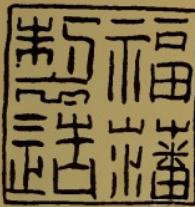
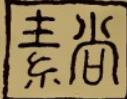
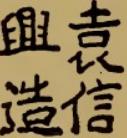
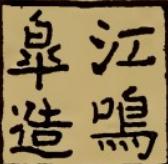
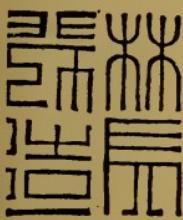
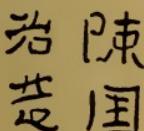
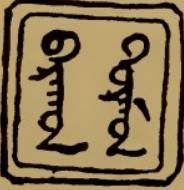
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
齋思補	Ssü pu chai chih =made for the pavilion of meditation for the correction of faults. ? early 18th cent.	長永春	Yung ch'ing ch'ang ch'un =Eternal prosperity and enduring spring !
	Kuei yueh shan chuang = workshop of the Cassia Moon Mountain. 1820-50		T'ien ti yi chia ch'un = Springtime in heaven and earth—one family. (Motto of the late Empress Dowager) and Ta Ya Chai = Pavilion of grand culture : (one of her palaces) late 19th cent.
玆藏	Jo shên ch'êng tsang = to be treasured like a gem from the deep. 18th and 19th cent.	雅齋玉雅衆	Ssü yu mei yü ya chih = thoughts elegantly expressed in beautiful jade. 1662-1722
深珍賞	Huo ch'i jo shên ch'êng tsang = to be treasured like a deep jem from the boiling stream. early 18th cent.	大吉	Ta chi = Great good-luck !
共賞	Ya su kung shang = For the learned and common alike to take pleasure in. early 18th cent.	如意	Chi hsiang ju i = Good fortune and fulfilment of wishes !
古玩珍	Hsi ch'êng ku wan = antique of the "mat jewel" (i.e. scholar) 1662-1722	囍	Shuang hsi = Double(or wedded) joy ! On wedding gifts
	Tê hua ch'ang ch'un = Virtue culture and enduring spring ! surrounded by the date mark of Wan-li (1573-1619)		

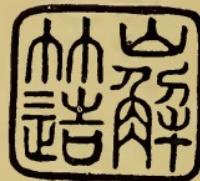
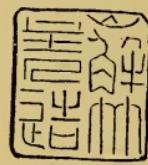
MARK.	DESCRIPTION.
	<p>Various forms of <i>Shou</i> = longevity, the common form of which is </p>
	

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	<p>Shou (longevity) A curious form known in Holland as the spider mark</p> <p>Fu=happiness</p> <p>in various forms</p> <p>"</p> <p>"</p> <p>"</p>		<p>Fu kuei chia ch'i = fine vase for the rich and honourable. 16th cent.</p>
			<p>Ch'ang ming fu kuei = Long life, riches, and honour ! in a circle like a "cash." 16th cent.</p>
			<p>Ch'ing = Congratulations !</p>
			<p>Ch'i yü pao ting chih chén = A gem among precious vessels of rare jade 1662-1722</p>
			<p>Ch'i shih pao ting chih chén = A gem among precious vessels of rare stone !</p>
	<p>An unusual form of Fu Shou = Happiness and long life!</p> <p>Wan fu yu t'ung = May infinite happiness embrace all your affairs ! 16th cent.</p>		<p>Ch'i ch'en ju yü = A gem rare as jade ! 1662-1722</p>

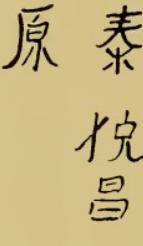
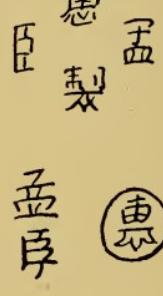
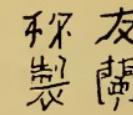
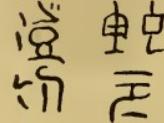
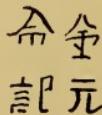
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
西玉友來寶勝丹桂 錦玉公用雅集	Hsi yü = Western jade early 18th cent. Yu lai = Arrival of friends Pao shéng = Inexpressibly precious early 18th cent. Tan kuei = red olive : emblem of literary honours 16th cent. Tsai ch'uan chih lo = Rejoicing in the water (referring to fishes in the decoration) early 18th cent. Shuai fu kung yung = for public use in the general's hall. 17th cent. Shéng yu ya chi = Elegant collection of holy friends 1662-1722	珍賞珍玩 賜福 無	Ai lien chén shang = Precious reward of the lover of the lotus ! 1820-50 Po ku chén wan = a jewelled trinket of antique art T'ien kuan tz'u fu = May the heavenly powers confer happiness ! Wan shou wu chiang = A myriad ages never ending ! Wan shou wu chiang = A myriad ages never ending ! Usually written in an horizontal line

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
山 文 章 斗 玉 古 珍 雅 全 聖 順 興 國	<p>Wên chang shan tou = Scholarship lofty as the hills and the Great Bear ! 1662-1722</p> <p>Yü = jade</p> <p>Ku = antique 1662-1722</p> <p>Chén = a pearl 1662-1722</p> <p>Ya = elegant 17th cent.</p> <p>Ch'üan = complete 17th cent.</p> <p>Shêng = holy 1662-1722</p> <p>Shun = elegant 1662-1722</p> <p>Hsing = exalted 1662-1722</p> <p>Kuo = national 1662-1722</p>	天 雅 玩 真 玉 玩 玉 珍 玩 四	<p>T'ien = heaven early 18th cent.</p> <p>Ya wan = elegant trinket early 18th cent.</p> <p>Chén yü = veritable jade</p> <p>Wan yü = trinket jade</p> <p>Chén wan = precious trinket</p> <p>? Pao (precious) or Shan wang 18th cent.</p> <p>? A shop mark undeciphered</p> <p>Shih fu = manifest happiness enclosed in a ground, engraved 1662-1722</p>

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Fu fan chih tsao = manufactured on the boundaries of (the province of) Fuchien. Early 16th cent.		Shang su (name) 1736-95
	? Lai (a name) 1662-1722		Yuan Sin-hsing tsao = made by Yuan Sin-hsing 19th cent.
	? Chao-chin (a name) Early 18th cent. stamped		Chang Ming kao tsao = made by Chang Ming-kao. on biscuit 1662-1722
	Chêng ku shih = Chêng-ku family 18th cent. engraved		Chih = made to order (<i>i.e.</i> imperial)
	Li-chih (a name) stamped 18th cent.		Fa = emitted (<i>i.e.</i> for sale) 1622-1722
	Lin c'hang fa tsao = made by Lin-ch'ang fa 1736-95		Shu fu = imperial palace. On Yuan dynasty ware (1280-1367)
	Ch'en mu chih tsao = made by Ch'en-mu-chih. on biscuit 1662-1722		Baragon Tumed = Western Tumed 1820-50 (Mongolian script) Made for the princess of the west wing of the Tumed Mongolian banners

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
茶 酒 湯藥 湯薑 燒 毒 瓶 綠水 浪	Ch'a = tea Chiu = wine Tsao t'ang = decoction of dates (chow-chow) Chiang t'ang = decoction of ginger Kuan lien fang chih = made for the look-lily boat (i.e. excursion boat for viewing the lotus flowers) 1736-95	山人陳偉	Shan jên ch'êng wei = The Hermit Ch'êng-wei ? 17th cent. inc. on white Fuchien porcelain
竹 扇 竹 扇 竹 扇 竹 扇	Ts'ang lang lü shiu = green water of the boundless ocean 16th cent.		Hsieh chu tsao = made for the Hsieh bamboos early 19th cent.
內官窯 造	Kuan yao nei tsao = made at the government factory 1820-50		Hsieh chu chu jên tsao = made for the Lord of the Hsieh Bamboos early 19th cent.
御製 雍正	Yung chêng yü chih = made by order of the Emperor Yung chêng (1723-35)	奇后 連成	Lien chêng ch'i hou Probably Lien-chêng is a potter's name
甲辰	Chung ch'êng = governor of a province. On copies of old crackle ware made 1723-35		

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
王陸高製 四月既日 嘉慶三年	=Made by Wang Shêng-kao at the end of the 4th month of the 3rd year of Chia-ch'ing" (i.e. 1798). on "rice-grain" porcelain		Yü fêng yang lin =Yang-lin of Yü fêng (a place not far from Ching-tê-chêñ). on an "egg-shell" plate
G	Probably a copy of the letter G. (1662-1722)		Yu chai=quiet Pavilion (studio name of painter) c. 1724. on an "egg-shell" plate
	Chu shih chü=The red rocks retreat		Kung ming fu kuei Hung fu ch'i t'ien = "A famous name, riches and honour : abounding happiness reaching to heaven !" on an "egg-shell" plate c. 1724
	Wan shih chü=The myriad rocks retreat		Uncertain seal marks
軒醉製月	Tsui Yueh hsüan chih=made on the terrace of the drunken moon c. 1800		Square seal (1662-1722) copied at Worcester
嶺南繪者	Ling nan hui chi =a Lingnan (i.e. Canton) painting ; and the seal Pai shih=White Rock (a studio name of a painter) c. 1724 on an "egg-shell" porcelain plate	 	Mark (undeciphered) on porcelain made for the Siamese market. 18th cent.

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Wu chén hsien yao=pottery of Wu chén-hsien		Canton stoneware Li-ta-lai (name of a potter) Canton stoneware 18th or 19th cent.
	Canton stoneware I shêng= Harmonious prosperity. on Canton stone- ware		T'ai yüan (potter) 18th or 19th cent.
	Ko Ming hsiang chih=made by Ko Ming-hsiang 18th cent.		Yi-hsing pottery Yi-hsing (on red stoneware of Yi- hsing-hsien, in Chang-chou-fu) 19th cent.
	Ko yuan hsiang chih=made by Ko Yüan-hsiang 18th cent.		Hui Mêng-ch'ên chih=made by Hui Mêng-ch'ên. An old name on modern wares
	Huang-yün chi =registered by Huang-yün 19th cent.		Mêng-ch'ên and Hui
	Chien yüan kai ti =The respect of Chen-yüan 18th cent.		Yu-lan-pi chih= made by Yu-lan- pi
			Chin-Yüan-yu chi =registered by Chin-yüan-yu 19th cent.

JAPANESE POTTERY

THOUGH a primitive pottery was made in Japan before our era, it was not till the practice of tea-drinking necessitated a better class of ware that anything of artistic pretensions was made. In the thirteenth century Kato Shirozaemon, better known as Toshiro, journeyed to China to learn the secrets of the Chinese potters. On his return he made the first glazed wares, which consisted chiefly of tea-jars and tea-bowls of fine stoneware with rich streaky glazes, amber brown, chocolate, and purplish black, sometimes superposed. A yellow glaze was added in the next generation. These glazes, known as *Seto gusuri*, or Seto glazes, were for long the only covering for Japanese pottery. Towards the end of the sixteenth century, after the invasion of Corea, a number of Corean potters were transplanted to Japan by the victorious Hideyoshi and proved a powerful influence in Japanese ceramics. Tea-drinking became an organised cult, and the tea societies (*Chanoyu*) acquired a semi-political significance. In their ceremonies the tea-drinkers studied an almost rude simplicity, and the wares affected by them were of an archaic character, so that the potters had to devote themselves to copying the old Seto and Corean wares. The latter included wares with greyish-white glaze, or grey stoneware inlaid with white or black clays in what was called *Mishima* style. Another important class of tea-ware was a soft pottery with smooth waxen glaze in brown, black, salmon red, or yellow colours, known as Raku ware and introduced by a Corean named Ameya early in the sixteenth century. A seal engraved with the word *Raku* (Happiness) was given to Chojiro, the second generation of the family in 1588, and has been used by his descendants ever since. Raku ware was easily made and required only a low temperature in the baking ; it has been manufactured

by a large number of potters, professional and amateur, in various parts of Japan.

Among the old factories Takatori was noted for rich, variegated and mahogany glazes of the Seto style; Karatsu and Hagi for wares of Corean type; and Shigaraki for rough archaic pottery with blistered and corrugated glaze. A rich brown or slatey grey stoneware, with no glaze at all or only an accidental covering, was made in Bizen from early times: admirably modelled figures and groups have for long been made at Imbe, in this province. A grey stoneware with translucent glaze specked with brown was made at Iwaki in the province of Soma, and was generally decorated with a tethered horse, the princely badge of the province. Grey ware with fine inlaid white ornament, a development of the Corean *Mishima* style, is peculiar to Yatsushiro; and the province of Ise is distinguished by the work of a clever amateur of the eighteenth century whose art name is Banko. He also worked at Yedo copying Raku, Corean, and Kioto wares. His seal was used by Mori Yusetsu, who revived his work in 1830, and who was further noted for the use of interior moulds for his fine stoneware teapots which show outside the finger-prints of the potter.

The Kioto potters worked in every style, but the district of Awata is specially noted for a beautiful pottery with hard greyish white body and translucent glazes varying from grey to cream colour and finely crackled. In the early part of the seventeenth century this ware was painted in blue or brown under the glaze; but in the latter part of that period the celebrated potter, whose art name is Ninsei, learnt the secret of enamelling on the glaze from the porcelain makers in Hizen. He was followed by the Kenzan, Kinkozan, Hozan, Taizan and other families whose descendants in many cases still produce the finely enamelled Awata faience. But the most beautiful pottery of this type is the ivory white ware of the province of Satsuma, with its lustrous velvety surface and scarcely perceptible crackle. This ware, which probably dates from the seventeenth century, was at first undecorated; enamelled ornaments were sparingly applied in the eighteenth century, but in modern times the quality of the ware has degenerated and the mass of decoration increased. Indeed a large proportion of the ware is now sent to Tokio, where it is entirely covered with rich enamels and gilding. There were other and older wares made in the province of Satsuma with

glazes of Seto type, shrivelled glazes resembling shark-skin in texture, mottled tortoiseshell glazes, and brown painted designs, but these are little known or appreciated in Europe.

Another kind of pottery, in close imitation of a Chinese ware called by the Japanese Kochi-yaki, was successfully made by Zengoro Hozen, whose art name is Eiraku. This is a stoneware or semi-porcelain with turquoise, green, and purple glazes usually kept apart by the raised outlines of the ornament, but sometimes laid on singly over the entire piece. Eiraku flourished in the first half of the nineteenth century and his family still uses his seal. He worked at Kioto and in the province of Kishiu or Kii.

Marks on Japanese pottery are incised, stamped, or painted. The stamps or seals are by far the most numerous. They usually give the name of the potter or place of manufacture or, more rarely, the name of the Temple or place where the ware was sold. Japanese craftsmen almost always adopt an "art-name," sometimes more than one, and these are the names that chiefly occur in the potter's marks. Thus Zengoro Hozen signed with the name *Eiraku* and also with the seal *Kahin Shiriu* given to him by a princely patron, while Ogata Shinsho, best known by his art name Kenzan, is credited with at least ten pseudonyms.

Japanese potters worked singly, and the number of signatures of professional and amateur potters is immense.

堂¹ Marks containing the words *tei* (house) and *yen* (garden)² correspond to the Chinese "hall marks." The following list is a selection of the most important marks arranged geographically. Japanese marks are usually written in Chinese

製

=*tsukuru*, *sei*, *seisu*, or *zo*=made

作

=*saku*=made

製之

=*Koreo tsukuru*=made this

筆

=*hitsu*=drawn

造

=*sei* = made (synonym of *tsukuru*)

画

=*ga* or *yegaku* = painted

script or seal characters, more rarely in the cursive Japanese writing. They commonly end in the word *sei* or *tsukuru* (Ch. *chih*) = made, varied by such words as *saku* = made : *hitsu* (pencil) = drawn : *ga* or *yegaku* = painted. *Tsukuru* followed by the word *Kore* (=this) is read *Kore o tsukuru* = made this. Sometimes the mark ends in, or solely consists of a *Kakihan*, i.e. written seal (see p. 179), a flourish or sign without literary meaning.

Date marks are given in two ways as on Chinese wares: (1) the cyclical system which is identical with the Chinese (p. 129); (2) the *nengo* which corresponds with the Chinese *nien hao*, being a period, the name and length of which are determined by the Emperor. The list of *nengo* began in 645 A.D.; but the following section beginning in 1370 is sufficient for identifying pottery marks. The table of numerals on page 137 will be useful in this connection.

In the columns of Japanese marks the headings in heavy type are the names of provinces. Place-names have been printed in italics, where they might be otherwise confused with the names of potters, which are printed in ordinary type.

JAPANESE DATES (NENGO).

德	Ken-toku . . .	1370	弘	Kō-ji . . .	1555
建	Bun-chū . . .	1372	永	Ei-roku . . .	1558
文	Ten-ju . . .	1375	元	Gen-ki . . .	1570
天	Kō-wa . . .	1381	天文	Ten-shō . . .	1573
弘	Gen-chū . . .	1384	慶	Bun-roku . . .	1592
元	Mei-toku . . .	1393	元	Kei-chō . . .	1596
明	Ō-ei . . .	1394	寬	Gen-na . . .	1615
應	Shō-chō . . .	1428	正	Kwan-ei . . .	1624
正	Ei-kiō . . .	1429	慶	Shō-hō . . .	1644
永	Ka-kitsu . . .	1441	承	Kei-an . . .	1648
永	Bun-an . . .	1444	明	Jō-ō . . .	1652
嘉	Hō-toku . . .	1449	萬	Mei-reki . . .	1655
文	Kō-toku . . .	1452	寬	Man-ji . . .	1658
寶	Kō-shō . . .	1455	延	Kwam-bun . . .	1661
寶	Chō-roku . . .	1457	天	Em-pō . . .	1673
享	Kwan-shō . . .	1460	貞	Ten-na . . .	1681
吉	Bun-shō . . .	1466	元	Jō-kiō . . .	1684
安	Ō-nin . . .	1467	寶	Gen-roku . . .	1688
德	Bun-mei . . .	1469	正	Hō-ei . . .	1704
德	Chō-kō . . .	1487	享	Shō-toku . . .	1711
正	En-toku . . .	1489	元	Kiō-hō . . .	1716
仁	Mei-ō . . .	1492	寬	Gem-bun . . .	1736
明	Bun-ki . . .	1501	延	Kwam-po . . .	1741
亨	Ei-shō . . .	1504	寶	En-kiō . . .	1744
德	Dai-ei . . .	1521	明	Kwan-en . . .	1748
應	Kō-roku . . .	1528	寬	Hō-reki . . .	1751
龜	Tem-bun . . .	1532	延	Mei-wa . . .	1764
正			曆	An-ei . . .	1772
永			和		
祿			永		
文			祿		
長			德		
寶			保		
享			文		
康			保		
長			享		
寶			延		
文			曆		
應			和		
文			永		
長			祿		
廷			德		
明			保		
文			文		
永			保		
大			享		
亨			延		
天			曆		

JAPANESE DATES (NENGO).

明天
政寬
和享
化文
政保
天弘
永嘉
政安
延萬
久治
應文
慶元
治明

Tem-meī . . .	1781
Kwan-sei . . .	1789
Kiō-wa . . .	1801
Bun-kwa . . .	1804
Bun-sei . . .	1818
Tem-pō . . .	1830
Kō-kwa . . .	1844
Ka-ei . . .	1848
An-sei . . .	1854
Man-en . . .	1860
Bun-kiū . . .	1861
Gen-ji . . .	1864
Kei-ō . . .	1865
Mei-ji . . .	1868

On p. 189 is a complete example of a Japanese mark, including a date, i.e. "Made at Otokoyama, in Southern Kii, in the first year of Ka-ei" (A.D. 1848). Below are five other examples of date-marks.

年
元
龜

Gen-ki nen sei
=made in the
Gen-ki period
(A.D. 1570-73).

年
製
延
寶

Em-po nen sei
=made in the
Em-po period
(A.D. 1673-81).

年
製
文化

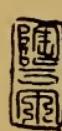
Bun-kwa nen sei
=made in the
Bun-kwa period
(A.D. 1804-1818).

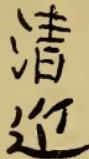
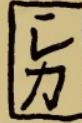
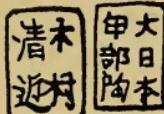
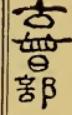
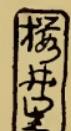


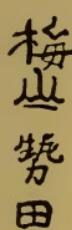
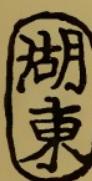
陶
園
製
明
治
年

Mei-ji nen To-yen
sei = made by
To-yen in the
Mei-ji period
(A.D. 1868-).

Tai min nen sei
= made in the
Tai min dynasty
i.e. The Great
Ming dynasty of
the Chinese
(A.D. 1368-1644).

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
七十二 二 赤作 九 一 山 龜 鵠 崎 國 三 河 松 清	Hizen Shichi ju ni sai Niraku saku = made by Niraku at the age of 72 years. c. 1800 Gorohachi. Mark on a copy of old Corean ware, c. 1800. The original Gorohachi worked in the 16th cent. Kameyama 19th cent. Bogasaki, in Nagasaki 1830-43 Bo (for Bogasaki) Mikawa for Mikawaji c. 1820 Shoto c. 1800	⊕  △  長       	Prov. of Bizen Various marks used by potters to identify wares fired in the public kilns 17th cent. Cho 18th cent. Ka ichi c. 1680 Kimura Uji 1780-1830 Riku 1780-1830 Totei 19th cent. Dai Nippon Imbe to = Imbe ware of great Japan 19th cent. Terami c. 1850 K'wa-bo 18th cent.

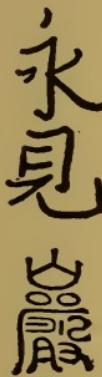
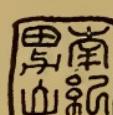
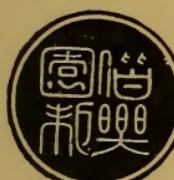
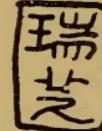
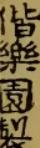
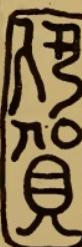
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Bizen Kiyo-chika 19th cent.		Tsushima Shiga c. 1820
	Dai Nippon Imbe to (see p. 159) and Kimura Kiyochika		Tosa Odo 19th cent.
	Naoyoshi 18th cent.		Sokan tsukuru = made by Sokan c. 1680
	Yoshida tsukuru = made by Yoshida c. 1840		Settsu Naniwa (old name of Osaka) c. 1680
	Mori Okayama 19th cent.		Kosobe and Shichi ju rojin Tai-nen sho = painted by Tainen at the age of 70 years 19th cent.
	Mushiage		Kikko (+1861) at Jusan, Osaka 1819- (see p. 179)
	Mushiage Makuzu c. 1830		Sakurai and no Sato = Sakurai (a village) in Sato c. 1830

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Settsu Shosai at <i>Osaka</i> c. 1860		Omi Yuko c. 1850
	Omi Baizan c. 1850		Shigaraki Uichu. Uichu, potter of <i>Shigaraki</i> 17th cent.
	Seta 17th cent. onwards		Takuzan ; made pottery at <i>Yedo</i> (1815-40) with <i>Shigaraki</i> clay
	Mompei and Mompeianz c. 1830		Higo Higo
	Bairin at <i>Beppo</i> c. 1800		<i>Yatsushiro</i>
	Omi <i>Koto</i> = east of the lake (<i>Biwa</i>). Mark on wares made at <i>Sawayama</i> 1815-50		
	Hira c. 1830		Sogen
	Zeze Tora. Tora Kichi potter, at Zeze c. 1850		Gen To Kiln marks (see note on Bizen ware, p. 159) on <i>Yatsushiro</i> ware 19th cent.

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Higo Ya = Yatsushiro late 19th cent.		Kaga Ohi 1780 onwards
	Higo Amidayama c. 1797		Ohi
	Shodai c. 1840		Yamamoto c. 1810
	Shofu		Kinju (Mark of Mokubei in Kaga) c. 1807
	Kaga Rinzan c. 1800		Ise Anto 1740-1850
	Ju (for Okura Juraku) c. 1872		Banko early 18th cent. onwards
	Toko at Rendaiji c. 1806		Akoji c. 1850
			Sahei c. 1640

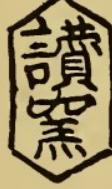
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Ise Banko		Ise Yurin, maker of Banko ware 19th cent.
	Banko		Ko-tei = lake house: mark on Banko ware 19th cent.
	Nippon Banko and Date tsukuru = made by Date 19th cent.		Isawa c. 1810
	Banko		Yamato Akahada 18th cent.
	Nippon Yusetsu. Yusetsu was a potter who revived the Banko ware c. 1835		Akahadayama (19th cent.)
	Banko Fueki. Fueki was brother of Yusetsu		Bokuhaku (1850-70)
	Banko		Issai (Akahada or Hagi) 19th cent.
	Bokusai 19th cent.		Seto-suke, mark on ware made at Yokka-ichi, in Ise c. 1860 (also on an older ware made in the province of Echizen c. 1665)

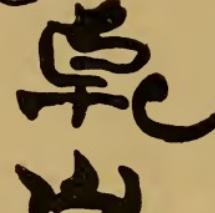
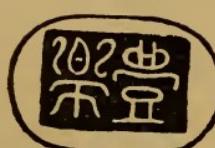
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
三国	Echizen Mikuni	阿波	Awaji Mimpei c. 1830
福井	Fukui c. 1840	日本三平	Nippon Awaji Sampei c. 1880
桙原	Chikugo Yanagawa c. 1840	近江	Rissai (Awaji or Tosa) 19th cent.
薩摩	Suo Iwakuni (<i>Tada</i>) c. 1770	新納軍二郎	Nü-no Gun-jiro 1850
岩國	Iwakuni		
吉向	Kikko (at <i>Tada</i>) c. 1835		
十三代	Jusan-ken ; mark of Kikko	甫	Buzen
佐々木	Sado Sa-kin saku = made by Sakin. "Kintaro" ware 1800	田香	Ho and a spiral mark of the potter Hoshio at Agano c. 1800
			Denko (name of a ware made at Kataru) c. 1856
		倭燒	Izumi Minato c. 1800, and Minato yaki = Minato ware 19th cent.

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Izumi Sen-shiu Sakai moto Minato yaki Kichi-ye-mon = Original Minato ware of Kichiyemon at <i>Sakai</i> in <i>Senshiu</i> (i.e. Izumi) 19th cent.	 	Kii <i>Otokoyama</i> near Nishiyama 1847-66
	Kwan-kei		Nan-ki
	Iwami Nag-ami c. 1840		Nan-ki. <i>Otokoyama</i> = southern <i>Otokoyama</i>
	Iwao (another mark of the same potter)		Seinei. A mark said to have been used by Raku Tanniu in Kii c. 1840
	Kii Kairakuyen sei = made by Kairakuyen. A name given to Eiraku Hozen by Prince Harunori.		Zuishi c. 1790. A ware made at <i>Meppotani</i>
	Kairakuyen sei	 	Iga Iga c. 1800 (Two forms of the mark)
	Kairakuyen (in a gourd). The factory was in the Kairakuyen park at Nishiyama and was active from 1828-68	 	Iga yaki = Iga ware c. 1840
			Totei (at <i>Marubashiro</i>) c. 1850

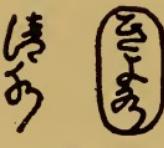
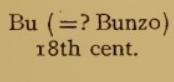
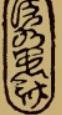
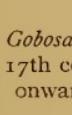
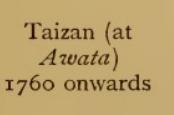
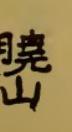
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Nagato <i>Toyo-ura-yama</i> c. 1846 (The factory existed from 1716 onwards)		Harima <i>Suma</i> 1800-50 Two forms of the mark
	Totomi <i>Shidoro</i> 18th and 19th cent.		Tozan the hill from which the clay was taken for the factory at Himeji 1826-
	Harima <i>Akashi</i> (1700-1860)		Izumo Zen and Zenshiro A family working at Fujina 1750-1860
	Akashi-ura		Rakuzan at Matsuye 1780-1840
	Asagiri Sohei 19th cent. The Asagiri factory dates from 1700-1830		Unyei at Fujina c. 1830
	Wafuken and Maiko (1750-1800)		Izumo Wakayama : late 19th cent.
	Hoyen : a mark used by Maisen who followed Wafuken c. 1800		Chikuzen Takatori yo = Takatori pottery c. 1770
	Ka c. 1780		Yamaka c. 1800 (oven marks see p. 159)

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Chikuzen (Takatori) Ki. c. 1820		Shido Shun-min c. 1780
	Taka (for Takatori) 19th cent.		Shun-min
	"		Min
	Soshichi at Hakata 1827		Minzan at Shido 1780-1830
	Soshichi		Shinzan c. 1830
	Shun (for Shunzan) in Suo c. 1780		Taka (for Takamatsu) on "Inari-yama" ware 1740-60
	Sanuki		Yashima at Shido c. 1800
	Shun-min Hiraga c. 1780 (Hiraga Gennai took the name Shun-min)		Yashima c. 1820

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Sanuki Yashima Rinso tsakuru = Yashima (ware) made by Rinso. 1817		Owari Bizan c. 1800. On "Ofuke" ware
	Yashima		Fuke. Mark on "Ofuke" ware made at Akazu c. 1820
	Yohachi 1810-30	 春宇	Sobokai 1800
	San yo = Sanuki Pottery c. 1840		Shunzan c. 1770
	Tamba Naosaku 1835-60	 	Shuntai c. 1830
	Owari Owari 19th cent.		Shunyetsu 19th cent.
			Shuntan c. 1800

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Owari Makusa c. 1780		Owari Inuyama 1730 onwards
	Gen (for Gempin) c. 1640		Inuyama (which has the same ideographs as Kenzan) c. 1800
	Gempin on a copy of Gempin ware made c. 1730		
	Chozo (at Tokoname) c. 1830		Yoshitoyo (at Seto) c. 1780
	Ikko (at Tokoname) c. 1850		Toyohachi (at Nagoya)
	Sobaitei (at Akazu or Kyoto) 18th cent.		Toyosuke
	Masaki (at Nagoya and Tokio). c. 1820		Toyoraku (or Horaku)
	Bokuko (style of Masaki) 19th cent.		Toyoraku. Four marks on ware made by Toyosuke at the Horaku factory at Nagoya. c. 1820

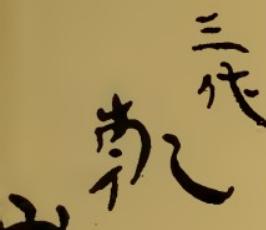
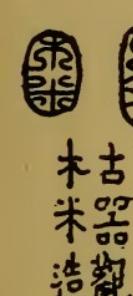
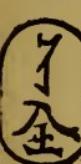
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Owari Bairaku (on Toyosuke ware) c. 1820		Yamashiro Ninsei : in a seal the top of which is like a looped curtain (Maku-in)
	Sasashima (near Nagoya) 1750-1870		Akashi Mark of Seisuke working with Ninsei c. 1680
	Fuji (marks of the Fujimi family) 1800 onwards		Seikanji (Ninsei worked there c. 1670)
	Yamashiro Kuchu : on "Takagamine" ware made by Kuchu or Koho c. 1630 : and Ko in a circle (for Koho)		Onike : on ware made at Mizoro early 19th cent.
	Sei (for Ninsei) 17th cent.		Harima : mark of Tsujii Harima 1720-30
	Kiyo (mark used by Ninsei)		Tsuji
	Ninsei		Harima
	"		Fuji (at Kiyomizu) c. 1700
	"		Awata (Kioto) 17th cent. onwards

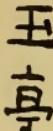
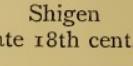
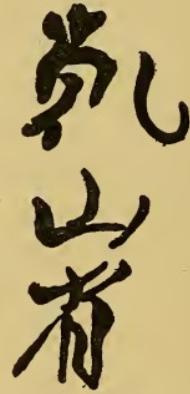
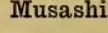
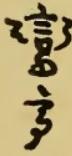
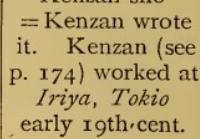
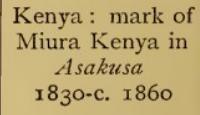
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Yamashiro <i>Iwakura</i> The Kinkozan family worked at Iwakura, moving to Kioto in 1750, where they used the same marks		Yamashiro Kinkozan (at Iwakura and Kioto). 17th cent. onwards
	 Iwakurayama		Bizan (at Awata) 19th cent.
	Hozan (family) 17th cent. onwards at Awata		Tanzan (at Awata) 1846 —
	 Hozan		Kozan c. 1820
	 Taihei (used by Hozan c. 1800)	  Kyoto	Kiyomizu (17th cent. onwards) a district of Kioto
	 Bu (=? Bunzo) 18th cent.	  Kyoto	Kiyomizu Gusai 19th cent.
	 Gobosatsu 17th cent. onwards		Kanzan (at Kiyomizu) 1805 onwards
	 Taizan (at Awata) 1760 onwards		Eisen (at Kiyomizu) c. 1760. An amateur potter, who made the first Kioto porcelain
	 Giozan 1820-50		

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Yamashiro Roku. Mark of Rokubei I., at <i>Kiyomizu</i> (1737-99)		Yamashiro Dohachi II. (in a shell)
	Sei in a hexagon. Mark of Rokubei I. and III.		Nina and Ninami: marks of Dohachi II.
	Rokubei I., and Rokubei III. (1820-85)		Kachutei Dohachi sei=made by Dohachi in the Kachu house
	Sei in a double hexagon. Mark of Rokubei II. 1797-c. 1850		Shuhei : at <i>Kiyomizu</i> c. 1810
	Shichibei (1840-60), and Sei in a heptagon: at <i>Kiyomizu</i>		Yosobei I. (at <i>Kiyomizu</i>) c. 1800
			Yosobei II. c. 1830
			Yosobei III. c. 1850
	Dohachi (The first Dohachi dates 1737-93 : Dohachi II. died 1856 : Dohachi III. c. 1840-75 Dohachi IV. 1875-) at <i>Kiyomizu</i>		Tosetsu : at <i>Kiyomizu</i>
	Dohachi		Kitei (at <i>Kiyomizu</i>). Four generations dating from 1790

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Yamashiro Kitei : at <i>Kiyomizu</i> (Kitei = tortoise house)		Yamashiro Tsuyen : at <i>Kiyomizu</i> c. 1800
	Ki for Kitei		Ippodo c. 1850 on Suminokura's ware
	Tei on a tortoise : mark of Wake Kitei, c. 1850		Arashiyama c. 1830
	A tortoise		Asahitei c. 1840
	Zoroku		Shonsui Gorosuke : at <i>Gojosaka</i> 1840-60
	Zoroku (mark of Genyemon at <i>Kiyomizu</i>) 1841-		Kinsei c. 1800
	Otani : mark used by Zoroku		
	Seifu (at <i>Kiyomizu</i>) : three generations dating from c. 1844		Kosai 1840-50

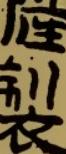
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Yamashiro Raku. This seal was given to Chojiro, son of the Corean Ameya, by Hideyoshi in 1588. The family have used it since, and the 13th generation is still at work in Kioto Raku (=enjoyment)		Yamashiro Ichi-raku (Kioto) 19th cent.
			Rakuwo (Kioto) 18th cent.
	Raku		Kagura = mark on Okazaki ware of Raku type, made by Bunzaburo 1850-70
	Seinei : mark of Raku Tanniu c. 1840 (see p. 165)		Kyuraku : mark used by Yasuke (Kioto), c. 1855
	<i>Other makers of Raku ware at Kioto</i> Jizan saku = made by Jizan. 19th cent.		Saburo : an early mark used by Kenzan, the celebrated Kioto potter († 1743)
	Sei-ji, 19th cent.		Kenzan
	Ko-sa-o 18th cent.		"

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	<p>Yamashiro Sandai Kenzan = Kenzan of the 3rd generation. early 19th cent.</p>		<p>Yamashiro <i>Omuro</i>: mark used by Wagen (12th generation of the Zengoro family) c. 1853</p>
	<p>Mokubei : at <i>Kiyomizu</i> (1767-1833)</p>		<p>Ouchi-yama <i>Sei en</i> : mark used by Zengoro Wagen</p>
	<p>Koki kwan Mokubei tsukuru = made by Mokubei connoisseur of antique pots</p>		<p>Tenkaichi <i>Soshiro</i> : mark of Soshiro, of the 4th generation of the Zengoro family c. 1840</p>
	<p>Asahi : mark on pottery made at <i>Uji</i> in 17th cent. and revived in 1852</p>		<p>Marks used by Zenshiro (brother of Wagen) c. 1860</p>
	<p>Ryozen c. 1810 (10th generation of the Zengoro family) at Kioto</p>		<p>The first reads <i>Omuro</i> and the other <i>Toho</i></p>
	<p>Eiraku : mark of Hozen, 11th generation of the Zengoro family 1825-53 (see p. 165)</p>		<p><i>Otowa</i> 17th cent.</p>
	<p>Kahin Shirin : mark used by Hozen</p>		<p><i>Otowa</i> and Ken (for Kentei) c. 1850</p>

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Yamashiro Giyoku-tei (<i>Kioto</i>) 18th cent.		Yamashiro Kiunkon (<i>Kioto</i>) 19th cent.
	Makuzu family : 1840 onwards at <i>Makuzu-ga-hara</i> , a district of <i>Kioto</i>		
	Rengetsu : a woman potter 1830-60, and a 2nd generation 1860-80		
	Riokozan : mark used by Rengetsu		
	Rantei c. 1865		
	K'wan-riyo (? <i>Kioto</i>) late 18th cent.		
	Shuzan c. 1870		
	Sei shi c. 1872		

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Musashi Kaseizan worked near Yotsuya, Yedo c. 1780		Musashi Shisei : at Matsuyama 19th cent.
	Rakurakuyen : the garden of the Daimio of Owari in Tokio, where pottery was made 1804-30. Masaki was in charge for a time		Shoson 19th cent.
	"		Gosaburo : at Imado c. 1840
	Korakuyen : mark of the private kiln of the Prince of Mito, at Tokio 1832		Sumidagawa : mark used by Kikkutei at Yedo 1810
園 製	三 樂		Tamagawa : probably Tokio c. 1850
	Kikko, who came to Yedo in 1855 (see p. 160)		Koren saku = made by Koren: a woman potter of Tokio c. 1878
	Hashimoto Sanjiro : at Imado 19th cent.		

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Musashi Makuzu Kozan tsukuru (in a gourd)=made by Makuzu Kozan (see p. 176) who moved from Kioto to Yokohama in 1870		Satsuma Satsuma : in ordinary and contracted forms
	Makuzu Kozan (in a gourd)		Hoju 1780-1800
	Iwaki Soma. Soma ware was made at Nakamura, 1631 onwards. It is usually decorated with a prancing horse tethered, the device of the Prince of Soma		Hohei 1820
	Shoda : mark on Nakamura ware c. 1850		Hoyei 1820-40
	Kanashige 1850-70		Tatsumonji Hoyu c. 1840
	Yenzan ? 18th cent. on Soma ware		Hoko 1860
	Komaru 1816- at Ohorimura		Seikozan 1830
	Rakuzan 1830 mark used by Komaru		Hayashi (with a leaf usually added). ? Satsuma or Kioto c. 1840

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Satsuma Satsu sei : on <i>Tachino</i> ware c. 1830		<i>Miscellaneous</i> Toshiro : supposed to be the signature of Kato Shirozaemon or Toshiro, the originator of glazed pottery in Japan in the 13th century
	Tei-ji on netsuke made at ? <i>Kioto</i> 19th cent.		Sen-ki : mark on <i>Ohi-machi</i> ware (see p. 162) 19th cent.
	Mikawa Kakitsubata (an iris) and Okunisan (honourable province): marks used on <i>Kusumura</i> ware c. 1840		Jusan-Ken : mark of Kikko at at Osaka and Yedo (see p. 160)
	Five examples of Kakihan (hand seals) occasionally used by potters in place of, or accompanying, the ordinary signature. They are mere flourishes made with the brush and do not repre- sent actual characters.		Soyen : mark on <i>Raku</i> ware (<i>Kioto</i>) 19th cent.
			Bunki on <i>Raku</i> ware (<i>Kioto</i>) ? 19th cent.
			Sensuke seizo = made carefully by Sensuke : on <i>Ota</i> ware c. 1874 made in the prov. Kii
			<i>Ni-Kō</i> on ware made for sale at the temple of <i>Niko</i> near <i>Tokio</i>

JAPANESE PORCELAIN

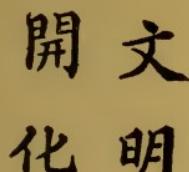
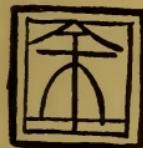
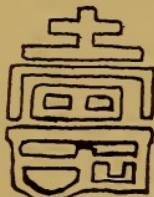
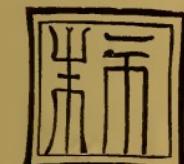
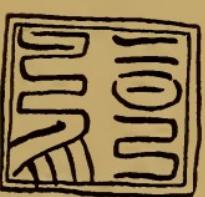
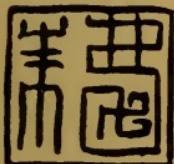
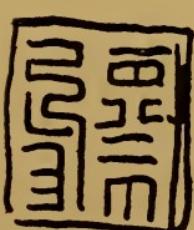
THE pioneer of Japanese porcelain was Gorodayu Go-Shonsui, who spent five years in China learning the art at Ching-tê-chén. Returning to Japan in 1515 he made blue and white porcelain with imported Chinese materials; but as he was unable to find the necessary clay in Japan, his success was only temporary and left nothing behind but the knowledge of painting in blue under a glaze. The requisite materials, however, were discovered in the province of Hizen by a Corean named Risampei; about the year 1605, and forty years later two potters named Tokuemon and Kakiemon, with some help from a Chinese, developed the art of painting in enamel colours. A flourishing industry now sprang up in the village of Arita and its neighbourhood, and much of the ware found its way to Europe on Dutch ships trading with Imari, the sea-port of the Arita district. This "Old Japan" porcelain falls roughly into two classes: (1) a fine white ware with delicate and sparse decoration of floral sprays, birds, and animals in brilliant enamels, blue, manganese-purple, green, and red—commonly called Kakiemon ware; and (2) a heavier, greyer porcelain with crowded ornaments chiefly in dark impure blue, soft Indian red, and gold, obviously made for export, and commonly called Old Imari ware. Two other factories in the province of Hizen were celebrated in the eighteenth and the first half of the nineteenth centuries; the one at Okawaji, under the patronage of the feudal chief of Nabeshima, and the other at Mikawaji, taken under the protection of the chief of Hirado in 1751. The Hirado porcelain was the finest made in Japan; and the best specimens were painted in a pale but pure blue of great delicacy, a favourite subject being boys playing under an ancient pine, the number of boys, seven, five, or three, indicating the quality of the piece.

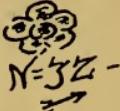
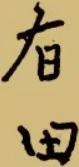
In 1660 Goto Sajiro, a native of the province of Kaga, set out to discover the secrets of the Arita potters, and from his return in 1664 dates the growth of a flourishing industry at Kutani-mura and its neighbouring villages. Kaga porcelain was chiefly noted for its rich enamels—blue, green, purple, and red—either painted in the Arita style or laid on in broad washes over formal designs pencilled in black. In the nineteenth century a specialty was made of decoration in red and gold, which has come to be regarded as typical of Kaga ware.

The Kioto potters did not turn their attention to porcelain till the end of the eighteenth century. Eisen was the first and he was followed by Mokubei, Rokubei, Eiraku, Dohachi, and a number of other clever potters. The Seto factories, destined to be the most productive in Japan, owe their knowledge of porcelain-making to Kato Tamikichi, who penetrated the secrets of the Arita potters in the first decade of the nineteenth century.

Chinese influence is almost always apparent in Japanese porcelain, and the early wares, if marked at all, usually display a Chinese date,¹ symbol, or mark of commendation. Moreover, the better factories were directly under the patronage of a feudal chief who did not permit the workmen's names to appear on the wares. Thus it is not till the nineteenth century that true potters' marks are common on Japanese porcelain; and much of the older wares have no mark at all. Marks beginning with the words "*Dai Nippon*" (see p. 186) may be safely regarded as of nineteenth-century date.

¹ Such as the *nienhao* of the Ch'êng Hua (Jap. Seika), Chia Ching (Jap. Ka-sei), Wan Li (Jap. Man-reki), Ch'ien Lung (Jap. Ken-riu) for which see p. 135.

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Bun-mei Kai-k'wa = enlightenment and civilisation : on <i>Seto</i> ware c. 1860		On Arita porcelain
	Hô = precious : on Arita porcelain c. 1700		Fuku = happiness (common on Kaga porcelain)
	Hô tei no takara = a gem among precious vessels. on Arita ware 18th cent.		"
	Kin (gold) : on Okawaji ware 18th cent.		Jiu = long life
	Ka = happiness		"
	Roku = emolument : on Hirado ware 18th cent.		Doubtful seal mark on Kaga porcelain. early 18th cent.
	? Fu wan chih = made by Fu-wan. on Arita ware c. 1800 Fu wan = ten thousand blessings		Doubtful seal mark on Kaga ware 17th cent.

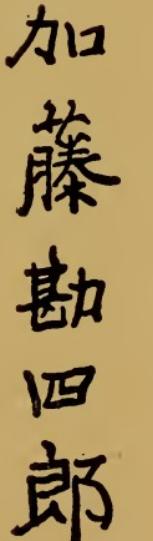
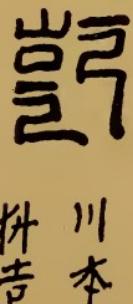
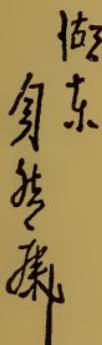
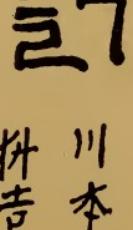
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Doubtful seal mark : Arita porcelain ? 18th cent.		Flower in red, and mark of the Dresden collection incised. Arita porcelain 17th cent.
	Sei = made (to order) : on Kaga porcelain 18th cent.		Leaf mark copied from the Chinese
	Ornamental seal mark on Arita porcelain 18th cent.		Fungus mark : copied from the Chinese
元	Gwan = a trinket. <i>Kameyama</i> ware early 19th cent.		Fungus mark
滿元	Seigen = pure trinket. <i>Seto</i> ware 19th cent.		Hizen
長春	Fu ki cho shun = Riches, honour and eternal spring !		Arita
	Swastika or fylfot symbol : the Chinese wan = ten thousand		Nishina Arita ware 19th cent.
	Five-leaved flower in red on Arita porcelain 17th cent.		

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
肥前宮 年木庵 喜三製 深川製 辻製 信南造	Hizen Hizen Kuwan Yo Nembokuan Kizo sei = made by Nembokuan Kizo in the Hizen government kiln. Arita 19th cent. Nembokuan Kizo tsukuru = made by Nembokuan Kizo	皿山森力造 平戸 正	Hizen Hizen Sarayama. late 19th cent.
肥山肥前 日肥山肥 藏春亭	Nichi Hizen Fukagawa tsukuru = made by Fukagawa in Hizen. Arita late 19th cent.	三保製	Mikawaji Mori Chikara tsukuru = made by Mori Chikara at Mikawaji. late 19th cent.
肥前 年木庵 喜三製 深川製 辻製 信南造	Hizen Kuwan Tsuji tsukuru = made by Tsuji in the Hizen govern- ment (kiln). late 19th cent.	平戸 正	Hirato sei = made at Hirato (on Mikawaji ware)
肥山肥前 日肥山肥 藏春亭	Hichoza Shimpō tsukuru = made by Hichoza Shimpō. Arita 19th cent.	三保製	Masa-ichi : a netsuke maker : Mikawaji 19th cent.
肥山肥前 日肥山肥 藏春亭	Kozan shō = written by Kozan. ? Okawaji 18th cent.	藏春亭	Zōshun tei Sampo sei = made by Sampo at the Zōshun hall Mikawaji c. 1830
肥山肥前 日肥山肥 藏春亭		古 吉	Kushide (comb pattern) on the foot rim of Nabeshima ware made at Okawaji 18th and 19th cent.
肥山肥前 日肥山肥 藏春亭		古 吉	Hako sei = made at Hakodate c. 1850

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
吳祥瑞造 五良大甫	Hizen Gorodayu Go Shonsui tsukuru = made by Gorodayu Go Shonsui. This potter was the originator of Japanese porcelain in the 16th cent.: imitations of his ware are common	桜井了	Settsu Sakurai no Sato =Sakurai in Sato 19th cent. (see p. 160)
五良大甫 倣余祖先祥瑞 所製	Narau waga zo- sen Shonsui Goro- dayu tokoro sei = made in imitation of my ancestor Shonsui Gorodayu	九谷	Kaga Kutani. Dai Nippon Kutani sei = made at Kutani in Great Japan. 19th cent.
龜山製	Kameyama sei =made at Kameyama 1803-46	九谷造	Tozan no in = seal of Tozan. Kutani 19th cent.
姫路製	Harima Himeji sei = made at Himeji (see p. 166) c. 1826	九谷	Kutani Shiozo. late 19th cent.
東山播陽	Banyo Tozan. Tozan is the mountain where the material was mined for Himeji ware	珍道分	Dosuke chin gwan = precious trinket of Dosuke. Kaga ware 18th cent.

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
京都 永樂造	Yamashiro	山中 造	Yamashiro
大日本 道製	Kioto	山中 造	Heian toko Rantei seizo = carefully made by Rantei the Kioto potter. early 19th cent.
華中亭	Dai Nippon Eiraku tsukuru = made by Eiraku in Great Japan. Mark of Eiraku I. early 19th cent. and Eiraku III. late 19th cent. (see p. 175)	清玩 亭	Rantei sei gwan = pure trinket of Rantei
道製	Kachu tei Dohachi = made by Dohachi in the Kachu house. <i>Kioto</i> c. 1840	玄亭	Rantei
年年陶工 土元主	Heian toko Rokubei sei = made by Rokubei the Heian potter. Heian is an old name for Kioto. early 19th cent. (see p. 172)	三色房 造	Kisui seizo = made by Kisui. <i>Kioto</i> late 19th cent.
塙儀堂	Yaki nushi Sosendo = the potter Sosendo. <i>Seto</i> c. 1840	眞承造 眞承造	Shimbei tsukuro = made by Shimbei ? <i>Seto</i> 19th cent.

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
弘園造	Yamashiro Kiyan tsukuru = made by Kiyan. (incised). <i>Kioto</i> 19th cent.	清製 幹山	Yamashiro Kanzan sei sei = carefully made by Kanzan. <i>Kioto</i> 19th cent.
香齋製 大日本	Dai Nippon Kosai tsukuru = made by Kosai in Great Japan. <i>Kioto</i> c. 1850	發製 幹山	Kanzan kin sei = respectfully made by Kanzan
清風造 大日本	Kosai	香山造 眞葛窯	Makuzu Kozan tsukuru = made by Makuzu Kozan. <i>Kioto</i> 1851-
清風造 大日本	Dai Nippon Seifu tsukuru = made by Seifu in Great Japan. <i>Kioto</i> 19th cent.	不二窯 眞葛造	Fuji yo Makuzu tsukuru = made at the Fuji kiln of Makuzu. Makuzu is here the district of Kioto. early 19th cent.
清風造 大日本	Seifu tsukuru	復春軒 玉清製	Fuku shun ken Gyokusei tsukuru = made by Gyokusei in the Fukushin garden. <i>Kioto</i> late 19th cent.
周平 製造	Ogata Shuhei. <i>Kioto</i> . c. 1810	路起風	= Roki, maker. <i>Kioto</i> 19th cent.
周平 製造	Sahei seizo = made by Sahei. mark of Zoroku (<i>Kioto</i>) 19th cent.		

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
南紀男山製 	Kii Kayei g'wan nen Nanki Otakoyama sei = made at Otakoyama, in southern (Kii) in the first year of Kayei (i.e. 1848) (see p. 158)	瀬戸製 	Owari Dai Nippon Seto sei = made at <i>Seto</i> in Great Japan 19th cent.
嘉永元年 	Omi Koto = east of the lake (i.e. lake Biwa). early 19th cent. (see p. 161)	加藤勘四郎 	Owari
鳴鳳 	Meiho : a signature on <i>Koto</i> ware	吉川本 	Kato Kanshiro. <i>Seto</i> late 19th cent.
惣東 	Koto Jinenan ji = vessel of Jinenan of <i>Koto</i>		Seal mark on <i>Seto</i> ware 19th cent.
	Owari Nagoya 19th cent.		Kawamoto Masukichi. <i>Seto</i> late 19th cent.

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Owari San-han. <i>Seto</i> late 19th cent.	五助製	Togiyokuen Gosuke sei =made by Gosuke in the Togiyoku garden. 19th cent.
北半製 奇陶軒 	Kito ken Hokuhan tsukuru =made by Hokuhan at the Kito (curious pottery) house. <i>Seto</i> late 19th cent.	加藤五輔製	Nippon Mino kuni Kato Gosuke sei =made by Kato Gosuke in the province of Mino, Japan
五助製 清周園 	Seikan yen Goho sei =made by Goho in the Seikan garden. <i>Seto</i> late 19th cent.	大和生	Yamato sei =made at Yamato on eggshell porcelain 19th cent.
	Mark on ? Korakuyen, or Mito, ware made at Tokio with <i>Seto</i> materials 1832 (see p. 177)	賀集三平	Awaji
羊介製 大日本陶玉 	A tortoise : on <i>Seto</i> ware 19th cent.	日本淡路	Nippon Awaji Kashiu Sampei. late 19th cent.
	Dai Nippon Hansuke tsukuru =made by Hansuke in Great Japan. <i>Seto</i> late 19th cent.		
	Mino Togiyokuen sei =made in the Togiyoku (jade pottery) garden Mino. 19th cent.		

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
瓢 日 池 園 園 画 東京 於 香 蘭 社 西山製	Nippon Tokio Hyochiyen gua = painted at the Hyochi garden <i>Tokio.</i> On Arita ware painted at Tokio. 19th cent.	ニッポン東京 錦窯舎精製	Nippon Tokio Kinshosha tsukuru = made by the Kinsho Company at <i>Tokio</i> in Japan. late 19th cent.
七寶會社	Oite Koransha Seizan sei = made by Seizan of the Koransha (company). <i>Mikawaji</i> late 19th cent.		
	Shippo Kuwaisha. mark of the Shippo Company <i>Owari</i> late 19th cent.		

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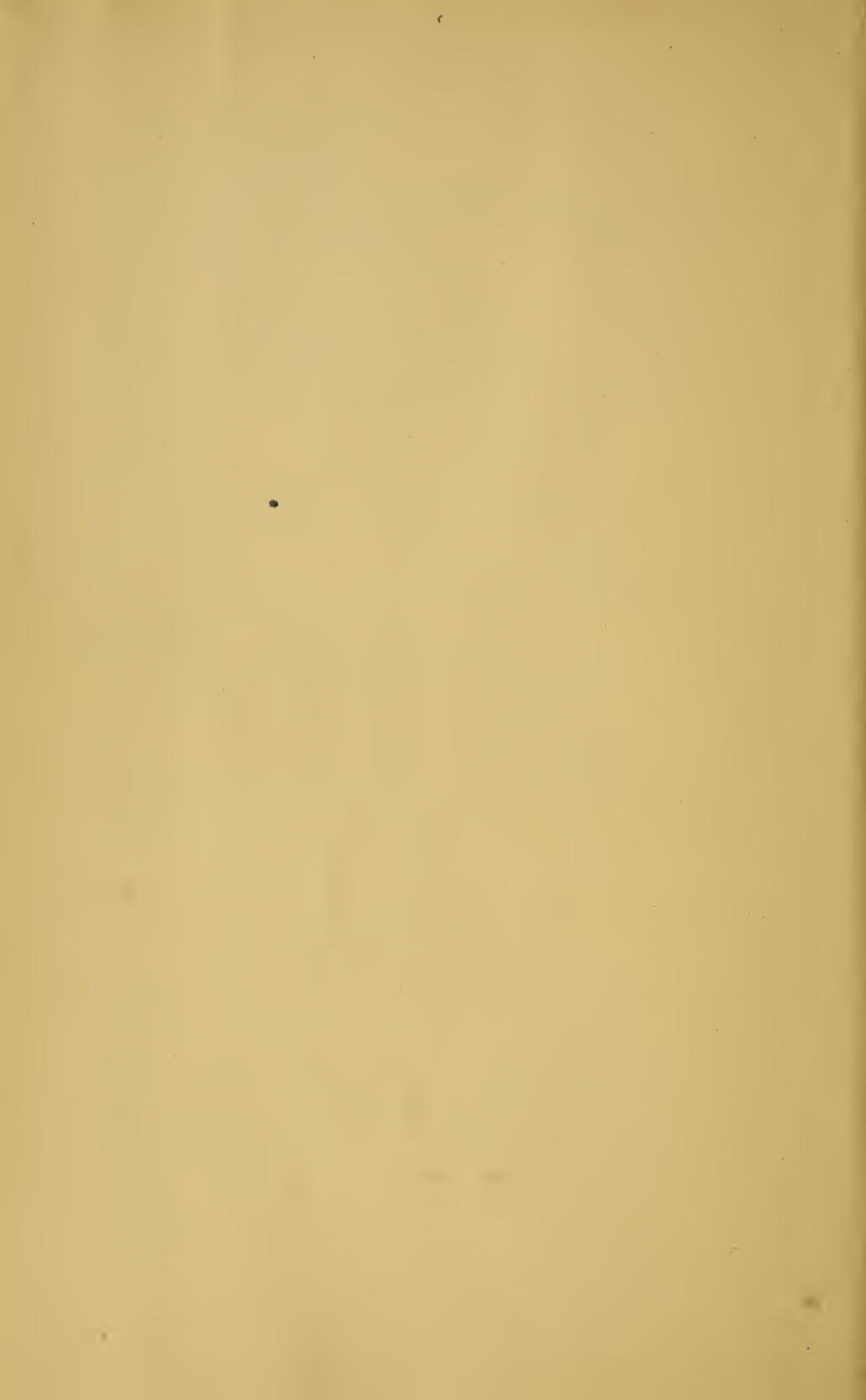
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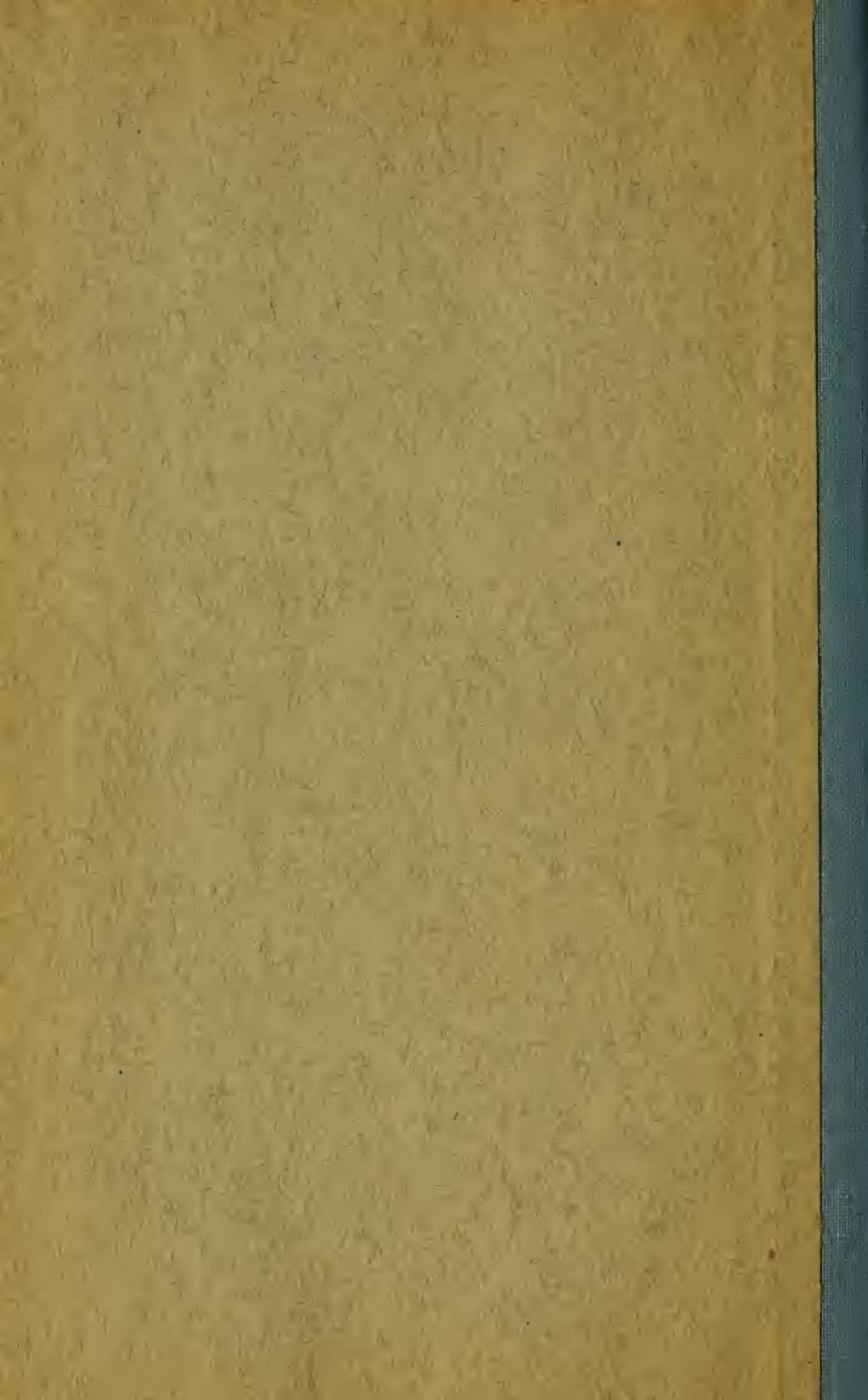
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